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NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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Legitimate Ticket Speculating.

A reporter saw the assistant of Tyson, the Fifth Avenue Hotel newsdealer and theatre-ticket agent, yesterday, and questioned him regarding the bill aimed against ticket speculating which has passed the Assembly at Albany and will shortly go to the Senate.

"That bill," said Mr. Tyson's assistant, "is unconstitutional, and I have no doubt, if the Senate doesn't defeat it, Governor Cornell will veto it. It was presented as a matter of revenge by Assemblyman Costello, who went down to the Comique Theatre a few weeks ago and had to pay five dollars for two seats to a speculator on the sidewalk. This suggested a desire to put a stop to the traffic in tickets altogether. He and Mr. Manns put their heads together and concocted the absurd bill which they are trying to pass through the Legislature."

"Why does the bill include legitimate dealers like you?"

"Because, perhaps, the hotel ticket agents refused to line the Assemblymen's pockets. I don't want to say too much about the matter; but if Mr. Tyson and others had acceded to certain demands they would not have come under the ban."

"Are the hotel speculators in favor of a law against curbstones speculating?"

"Certainly they are. Since the municipal authorities have sanctioned the street sellers by licensing them, they have increased in numbers. Where there were ten before there are a hundred now. The license fee is only \$51, which is within the reach of every tramp who wishes to go into the business."

"Do you think the bill will pass?"

"Not in the present form. Hotel speculators are a real accommodation to the public, and there is no just ground on which they can be interfered with in the legitimate prosecution of their business. If I buy goods of any description and invite people to come to my store and purchase them at an increased price, it is nobody's business. If I take the risk of buying stock and make no misrepresentations as to its value or quality, I cannot see what right the law has to step in and interfere with my disposing of it."

"It is alleged that you are leagued with the theatres and that they redeem the tickets you don't sell?"

"That is untrue. Look here!" The young man pulled out a drawer from under the counter which was heaped full of reserved seat tickets, dating from the first of January to the present time. "Those are tickets on which we have been stuck." Every one represents an investment of \$1.50; when they are not sold Mr. Tyson loses the full amount. Does that look like collusion? No, sir; the profits on ticket speculating are not so large as people imagine. The advance of fifty cents which we charge does not leave much margin, taking into account the waste."

"Have you taken means to have your side of the case properly presented at Albany?"

"No; but should the bill become a law, Mr. Tyson and the other legitimate hotel speculators will combine and take steps toward securing an appeal."

The reporter next visited Mr. McBride, ticket agent at the Union Square Hotel and the Arcadia News Room down town.

"I do not think much danger is to be apprehended from the bill," said he. "The abolition of street peddlers is certainly desirable, and I would be happy to aid such a design. But if the bill now before the Legislature is passed—which is by no means likely—a large class of the public would suffer considerable inconvenience. Many of my customers never go to a place of amusement without buying their seats from me. Many more would not go if they were obliged to go after their seats at the box office. They are willing to pay 50 per cent. advance for the convenience. Subtracting the loss on unsold tickets, that about pays me for my trouble."

The public, who are entirely to blame for patronizing the curbstones ticket sellers and thus making their trade profitable, are not in favor of Costello's bill. They are anxious to have the evil checked; but they do not see, any more than THE MIRROR does, why the business of the legitimate agents should be forbidden or restricted.

Why Plays "Catch On."

To the most casual observer it must be obvious that, while nine out of ten of the current plays first produced in this city are condemned as weak in plot, ill-constructed, trivial and commonplace in dialogue, they are yet pushed forward night after night, and finally succeed in securing a run.

How is this result to be accounted for? To begin, first night performances, which call out the damaging criticisms, are not a sure test. The acting work of a play can never be known until it has been tried before a living, bona fide audience. Furthermore, one night cannot be decisive, because a great deal is in the play, as is soon shown in the acting, that ought not to be there. Nor can one audience alone pass a conclusive judgment, any more than could one jury try a mixed case. The play requires the ordeal of a successive number of audiences so as to determine its merits by an average and comprehensive judgment. The other drawbacks are met by culling down and compression, the introduction of new matter suggested by the initial reception; but most of all is its recuperation and success due to the admirable scenery which floats it for the moment, and to the talents of the actors. It is here that the profession shows its

strength and proves itself to be more than is allowed to it.

This is notably applicable to the variety and miscellaneous plays, where so much depends upon the ready wit and impromptu genius of the performer. And it sometimes happens that the crucial test develops in some one actor a special aptitude for a particular role, which he develops, almost unexpectedly, into the feature of the piece. Hence Deacon Crankett, Sam'l of Posen, Joshua Whitecomb, Widow Bedott, etc.

This incident is not unprecedented in dramatic history. More than one hundred years ago Oliver Goldsmith's comedy of The Good-Natured Man was saved by the unexpected development of the character of Croaker, by Ned Shuter, the comedian.

A trivial matter sometimes enhances the success of a play and helps fix its hold upon the people's favor. Among these may be mentioned Forrest's in-turning of the toes, in the Indian character of Metamora; Burton's coat-tail, whose comic flap saved many a stupid farce; Chanfrau's shake of the head, in a very boyish manner, in Mose. Unusual mechanical devices and novel stage illusions sometimes lend a hand to a lagging play—such as calcium lights, patent waterfalls, an ingenious mechanical railway smash-up or a happily severed bridge-crossing.

As an example of coerced success may be mentioned a fact which was communicated to the writer by the veteran William Chippendale, just retired from Henry Irving's theatre in the ninetieth year of his age. It was in reference to the popular play Black Eyed Susan, by Douglas Jerrold, in which Mr. Chippendale bore a part. On the first night of its presentation in London it promised to prove a dead failure to empty houses, when the manager hit upon the device of stationing one or two officers of the theatre in the front on the street, who earnestly urged those approaching the house not to attempt to get in, as it was already overcrowded and any attempted addition might cause a dangerous overflow. "Keep back! Keep back! Don't crowd us, gentlemen." With their usual perversity, the mob, when informed they could not get in, determined to get in; the result was a long run for the piece to crowded houses.

In reference to the positive success of plays, it may be said that contemporary subjects do not answer as well as might be expected; occasional passages bearing upon the times may produce incidental applause, but where the main interest is transpiring and transacting out of doors, it absorbs the popular attention beyond any mere dramatic presentation. Uncle Tom's Cabin might seem to be an exception; but it should be borne in mind that the play, as well as the novel from which it was made, was taken on the lift of the Abolition or Anti-Slavery movement and hoisted into favor by a special partisanship of political and philanthropic sentiment; in some measure as a means to an end.

Current Copyrighted Plays.

Provincial managers say their reason for allowing the presentation of copyrighted plays by fraudulent companies in their various theatres is, that they do not know what plays are copyrighted and who has a right to play them. We can not get a full and complete list of such plays for this week, but publish below a tolerably complete one, and shall add to it, from time to time, as we can gather the information. Managers of houses can cut this out and, by putting it in their scrap books, refer to it as occasion may require, and can refuse to play any of the plays mentioned in the catalogue, except when produced by the proper parties or by the written consent of such parties. This is another step in the interest of the honest members of the profession, and THE MIRROR, fearing that its efforts will be appreciated, hopes that they will continue to be productive of the good intended. The following list is authentic, having been obtained from data furnished by the authors and proprietors themselves.

BRONSON HOWARD sends us his plays in detail, and the information conveyed will no doubt be very useful. It is as follows: The Banker's Daughter, copyrighted 1878; under contract at present to A. M. Palmer. J. W. Collier has two companies traveling with this play, by authority of Mr. Palmer. Any other production of the play will be in defiance of the law. The English version of the piece is The Old Love and the New, and is duly copyrighted in the United States and Great Britain. It is therefore protected by law in Canada. Greenroom Fun, copyrighted 1882, is under perpetual contract to the proprietors of Salsbury's Troubadours, and they alone have the right to produce it. Wives, copyrighted 1879, is the sole property of ADELAIDE DETCHON and no one else has any right to play it. Baron Rudolph, copyrighted 1881, under perpetual contract to GEORGE S. KNIGHT. This play is also copyrighted in England under the same title, and is therefore protected in Canada, and any production of it by others than Mr. Knight will be illegal. Hurricanes, copyrighted 1878. The English version, entitled Truth, is protected in this country by the original copyright right and in Canada by the British copyright.

Saratoga, copyrighted 1870. This play has been withdrawn from performance in the United States, and no one has any right to produce it. The English version, entitled Brighton, and a German version are protected in the United States by the original copyright, and in Canada by the English ver-

sion is protected by the British copyright. Samuel French and Son are the authorized agents of Mr. Howard, and any further information can be had from them. A. M. PALMER and SAMUEL FRENCH AND SON are owners of the following plays, and the production of any of them by others than such as are authorized by those gentlemen will be fraudulent: Celebrated Case, by d'Ennery (James O'Neil is playing this piece by authority); Danieffs, by Dumas (James O'Neil is also playing this by authority); Ferrel, by Sardou; French Flats, by Chivot; Mother and Son, and Mother's Secret, by Sardou; Pink Dominos, by Hennequin; Rose Michel, by Belot.

The following are owned by Samuel French and Son solely: Diplomacy, by Sardou; Forbidden Fruit, by Boucicault; Guv'nor, by Lancaster; Our Girls, by Byron; Snowball, by Sidney Grundy; Old-Love Letters, by Bronson Howard; Divorgons, Mankind and The Parvenu, by Sardou.

GEORGE H. JESSOP is author of the following, and any production of them by others than the names of the parties set opposite the titles as given below will be fraudulent: Sam'l of Posen, M. B. Curtis; Gentleman From Nevada, J. B. Polk; Oxone, N. C. Goodwin; Nora, Annie Pixley; All at Sea, J. C. Clayton.

JOAQUIN MILLER has written two plays, both of which are in the hands of McKee Rankin, and can only be produced by him or by authority from him. They are The Danites and '49.

CHARLES DAZEY is the author of two as yet unproduced plays. The first, Recreation, has been bought by Fanny Davenport, and the second, An American King, by James O'Neil. W. S. GILBERT has sold to Henry E. Abbey all right to produce his play En gaged.

FRED. MARSDEN has written for Lotta, who has the only right to produce them, three plays—Muzette, Zip and Bob, and one, called Cheek, for Gus Mortimer and Roland Reed.

JULIAN MAGNUS contributes Conscience, which is the property of Miss Clara Morris.

FRANK ROGERS is the author of Our German Senator, now the property of Gus Williams, and The Love of Her Life, belonging to Frederick Paulding.

FRANK MAEDER has written for Joseph Murphy The Kerry Gow and Shaun Rhuc.

FRANK SPENCER is author of Frank Chanfrau's Kit. Mr. Chanfrau also owns Sam and Mose, by authors whose names are forgotten.

MILTON NOBLES is sole owner of his two plays, The Phoenix and Interviews. 100 Wives is the property of De Wolf Hopper.

R. G. MORRIS has written Old Ships for Frank Mordaunt, Up Salt Creek for Baker and Farron, and The Pulse of the City for John P. Smith.

STEELE MACKAYE, author of Hazel Kirke, now being played by the Madison Square Theatre companies, is also author and owner of Won at Last and joint author and owner of A Fool's Errand.

W. H. GILLETTE, author of The Professor, in which, under the management of the Madison Square Theatre, he is now playing through the country, is joint author, with FRANCES HODGSON BURNETT, of Esmeralda.

SYDNEY ROSENFIELD controls his own plays of Florinel and Dr. Clyde. Agnes is the property of AGNES ETHEL, Forget Me Not of GENEVIEVE WARD, and Felicia of Rose EYTINGE.

CHARLES GAYLER is proprietor of his own play of Connie Soogah. ANNA DICKINSON reserves the sole right to produce her plays Aurelian and A Crown of Thorns.

DION BOUCICAULT has sold the right or farmed out the privilege of playing so many of his productions that it is hard to keep track of them. The best information to be obtained at the present, however, is that he retains the right of production of The Shaughraun, The O'Dowd, Colleen Bawn and Arrah-na-Pogue, while Frank Mayo has all the rights in The Streets of New York. Most of his other plays are published or out on royalty to various parties.

J. M. HILL owns the sole right to produce the following: Joshua Whitcomb, by Den Thompson; Deacon Crankett, by John Habberton; A Squar'Man, by A. F. Schwartz; All the Rage, by W. D. Eaton.

G. R. SIMS is author of Lights o' London, the property of A. M. Palmer, and produced by J. W. Collier under authority from Mr. Palmer. The same gentleman is author of Mother-in Law, the property of Henry E. Abbey in this country. The same gentleman's Member for Slocum belongs to Nat Goodwin.

F. C. BURNAND is author of The Colonel, the property of Eric Bayley, who has sold the right of production in certain territory to George Holland.

W. D. HOWELL has written, for Lawrence Barrett, Yorick's Love, and Mr. Young has written, for the same gentleman, Pendragon. No one has any rights in these plays except Mr. Barrett.

GEORGE HOWE retains all rights in his plays of A Child of the State and The Corseian. ELLIOTT BARNES has contributed three plays, Serpent and Dove, Only a Farmer's Daughter and One Woman's Life. The last two are produced by C. R. Gardner. CLAY M. GREEN is author of Robson and Crane's plays, Our Bachelors and Sharps and Flats.

WM. GILL has contributed Our Goblins, now the property of Mitchell's Pleasure

Party, and My Sweetheart, the property of Jno. R. Rogers.

LEONARD GROVER has written many plays, and has collaborated in many others. Mr. Grover retains the rights in Our Boarding House, Lispet, My Son in Law and The City. He has sold to Louis and Alice Harrison a play called A Sister's Devotion.

F. A. MATHEWS is the author and reserves all rights in The Russian, Whose Wife? and Bigamy.

B. E. WOOLF has written for W. J. Florence two plays, The Mighty Dollar and Millions. The Harrisons' piece, Photos, is also his.

N. C. GOODWIN owns and is playing The Member for Slocum, by G. R. Sims, and a play called Hobbies.

ANNIE PIXLEY is the sole owner of M'Liss. C. D. HESS is proprietor of The Widow. J. H. HAYLIN controls all right to produce Foggy's Ferry, and WILLIE EDOUN of Dreams; or, Fun in a Photograph Gallery.

Bartley Campbell has added quite a list to the number of American plays, many of which have been so successful as to make the thieves very persistent in playing them, much to the annoyance and injury of the author. The list, as it now stands, with the owners' names attached, is given: My Partner, Aldrich and Parsloe; Government Bonds, George S. Knight; The Galley Slave, The White Slave, Fairfax, Risks, The Vigilantes, Clo, Friend and Foo, My Geraldine, Campbell; W. H. Power did have the right to play this last, but his contract for its production has expired. Fate, C. R. Gardner. This play has been produced by fraudulent companies under the various names of Divorce, Maple Cottage and A Wife's Victory. Peril (Matrimony), Campbell. This has also been played by the thieves under the titles, Life at Long Branch and Breakers.

The following list of plays are also copyrighted, and can only be produced by the parties named or by proper authority from them: The Planter's Wife, Under the Gaslight, Augustin Daly; A Marriage Certificate, A. M. Palmer; Solange, George Darrell; Dark Deeds, Spies and Smart; False Friend, A. M. Palmer; Led Astray, No Thoroughfare, Eileen Oge, Boucicault; Cinderella at School, A. Daly; Evangeline, E. E. Rice; Needles and Pins, An Arabian Night, The Passing Regiment, Divorce, Pique, A. Daly; Almost a Life, Mrs. William Henderson; The Blue and the Gray, Tompkins and Hill; Legion of Honor, Frank R. Gardner; Stolen Kisses, W. H. Lingard; Colonel Sellers, Risks, John T. Raymond; Widow Bedott, Neil Burgess; The Brook, Patchwork, Salsbury's Troubadours; Uncle Dan'l, Earney McAuley; Alvin Joslin, Charles L. Davis; Davy Crockett, Frank Mayo; Black Crook, Black Venus, Kiralfys; The Double Marriage, The Two Orphans, Kate Claxton; East Lynne, Jealousy, Parted, C. W. Tayleure; Across the Continent, Ten Thousand Miles Away, O. D. Byron; Ranch 10, Harry Meredith; Jesse James, the Bandit King, J. H. Wallick; Edgewood Folks, Sol Smith Russell; Union, Passion's Slave, Prairie Waif (Buffalo Bill), The Jolly Bachelors, John A. Stevens.

This list comprises one hundred and fifty odd copyrighted plays, and the list is only about half completed. We shall, however, add to it as rapidly as possible, and hope ere long to have prepared for managers a catalogue that will afford them no loophole through which to escape the charge of being accessory to the production by play-pirates of such drama or comedies as are protected (?) by our laws.

The Play Thieves.

Every week brings us news of the thieves who are engaged in playing copyrighted pieces without sanction. Although many of these pirates continue to defy exposure and public opinion, we are glad to notice that their number is steadily on the decrease. This is due to the fact that out of town managers, warned of the danger they run in giving dates to these people, are using great caution in booking suspicious combinations. They knew that in allowing the representation of stolen plays on their stages they are legally liable as accessories to the misdemeanor—for as such it can be judicially construed. Unless they rent their theatres outright to these disreputable rascals, they are also civilly responsible for damages.

Nugent and Gleason have claimed THE MIRROR's attention previously in regard to play thieving. Last week they were billed to appear in Cooperstown, N. Y., with Hazel Kirke as the attraction. They have represented this piece once a week all winter. The Lights o' London and Banker's Daughter are also included in their repertoire. We have communicated with Manager Palmer this information, and he proposes to call Nugent and Gleason to a strict account for their trespass. Dan Frohman has already taken steps toward prosecuting them, Wesley Sisson having been delegated to run them down.

J. Z. Little has dropped the word "Against" from the title of his piece, which is now billed as The World. The raft scene and other fe tures of Sam Colville's play have been bodily appropriated. Little uses the Brooklyn, Philadelphia and Baltimore press notices given to Brooks and Dickson's company. He has been in Janesville and other Wisconsin towns during the past fortnight.

In Lancaster, Pa., the other day, Richard Foote, husband of Lillian Cleves, caused to be put in one of the local papers the state-

ment that the star's support was the same that surrounded Clara Morris at the Union Square Theatre. Since the character of Foote has been published we are at a loss to understand why a respectable newspaper should credit this or any other information proceeding from him. We warn the journalistic fraternity against this worthy.

The Mike Kennedy and Cotton combination announced that they would Hazel Kirke in Oregon. Dan Frohman notified the resident managers that they would be made to suffer if this fraudulent party visited them. The managers instantly cancelled dates with Kennedy and Cotton, and made new ones with the Madison Square Theatre company, which will be filled by the genuine Hazel Kirke company No. 1, after their engagement in California is concluded.

Those flagrant marauders, the Kendalls, continue to depredate the natives of small towns with Fate, The Banker's Daughter, Joshua Whitcomb, The Danites, Fanchon, The Phoenix and Peril. This crew have been compelled to remove Hazel Kirke from their repertoire; Mr. Howard, Mr. Campbell and Mr. Nobles should curtail it still further by a summary onslaught.

Being warned of the intended interference of the Madison Square people, F. G. White, an unprincipled reprobate, closed his season at Sullivan, Ind., recently, throwing up his hands without a struggle. He had been appropriating all the popular dramatic goods in the market.

The above completes our epitome of the play-thieves and their doings up to date.

Deaths.

Since our last issue the angel of death has spread his wings over two families, members of which were connected with the theatrical profession. Friday morning last news was received in the city of the death in Chicago, of pneumonia, of

HARRY CRISP,

one of the best leading men on the American stage. During the season just closing Mr. Crisp had been under engagement to Brooks and Dickson, playing with great success the part of Sir Clement Huntingdon in The World. The inclinations of the entire family were to the stage, and, from parent to youngest child, all are, or have been, honored members of the profession. Prior to their removal to the United States, Mr. and Mrs. W. H. Crisp, the parents of deceased, were among the most popular and versatile artists on the English stage. In 1848, shortly after the birth of Harry, the Crisps landed in New York, where for several seasons they were very popular. Early in the 'Fifties, Mr. Crisp made a professional tour through the South, which,

Prohibiting Theatre Ticket Speculation.

On the same day of last week the New York Aldermen and the New York Assembly took action upon the subject of theatre ticket speculation. The actions were diametrically opposite, yet neither was the correct thing to do. The Law Committee of the Aldermen reported adversely on the proposed ordinance to repeal the licenses of all speculators, and the bill lies over until next Tuesday. The Assembly, by a large majority, passed the following sweeping bill:

SECTION 1.—It shall not be lawful to sell or cause to be sold tickets to any place of amusement in any city of this State at a price beyond that which is established by the manager or managers of the theatres or places of amusement; and it shall not be lawful for the person or persons selling tickets outside of the box office to charge more than the rates charged at the box-office under the penalty of a misdemeanor.

The matter is so simple, and the remedy for the nuisance so evident, without injury to managers, or injustice or inconvenience to the public, that we wonder none of these wise legislators see it in its true light.

The "curbstone" speculator is an unmitigated nuisance. He is, in the first place, usually irresponsible to his customers and to the managers alike. He has no office at which he can be found if he is guilty of fraud, as he often is. He is usually a cheat, and it is the unsuspecting stranger, unfamiliar with the house and the several divisions of it, upon whom he imposes the worst seats at the highest prices. Moreover, he is usually grossly offensive and impudent, especially to gentlemen who accompany ladies.

On the occasion of very popular entertainments one has to tread one's way through lines of these bawling fellows, almost to the door of the theatre. He is a reproach to the manager—an actual damage; for while the manager gets no part of the advance which the speculator charges, he receives the odium which the swindled amusement-seeker vents upon his head for the other's acts. This class deserves no consideration other than a policeman's club will grant, and ought to be abolished.

But the sale of theatre tickets at other than box offices is as much a right of the dealer, and as much a convenience to the public, as the sale of railway tickets. The only difference is that the rivalry among the theatres is not so sharp as among the railway companies, and each theatre cannot be expected to maintain offices in various parts of the city and sell tickets at the same rates as at the box office. Hence middlemen come in, and very properly take their pay from the parties whom they accommodate. The butcher and baker and grocer does precisely the same thing, and in doing it save their customers the expense and inconvenience of going to distant markets. The man in Wall street will gladly pay to an office in his neighborhood an advance on the tickets he wants rather than go to Wallack's or the Union Square for them, for he thereby saves time if not actual money. The hotel and theatre ticket-office speculators are a legitimate need in a large city like this. We mean Brentano, Tyson, McBride—as long as they sell in their offices at a reasonable advance. In the first place they are responsible if they sell a man what he does not want, and taken under a misapprehension, they can be found to answer a complaint. If a manager receives blame for any act of theirs, he can stop the sale of tickets through them. It is to the interest of hotel proprietors and of managers alike to see that the speculators in hotels do not overcharge guests; and both are in a position to enforce the charging only of a fair percentage. Such men ought to be licensed, and the license need not be large, to prohibit the other class. The percentage of increase in prices ought to be limited by law to about twenty or twenty-five per cent., or say twenty-five cents on a \$1.50 ticket. This is a very fair profit for the mere handling of such goods.

Why cannot some clear headed lawyer frame a bill which will cover these points, and while authorizing and regulating the sale of tickets in branch offices and hotels, at the same time utterly wipe out the noisy, offensive and swindling "curbstone" speculators? For instance, such a bill as this:

SECTION 1. It shall not be lawful to sell or cause to be sold any ticket to any place of amusement in any city of this State except in box offices and branch offices regularly established and maintained from day to day, by persons duly licensed as such vendors.

SECTION 2. No person duly authorized to vend tickets to places of amusement shall be permitted to charge a commission greater than twenty-five per cent. advance on the original cost of the same.

SECTION 3. Violation of this act shall be deemed a misdemeanor, and punishable as such.

Such a bill passed at Albany would satisfactorily settle the whole matter, leaving the Aldermen of each city to supplement it by simply fixing the amount of the license for regular branch offices.

A Legal Pen-Portrait.

Some amusement was created, on the first night of the Madding Crowd, among the laughing crowd which filled the Union Square, by the antics between the acts of a withered specimen of the old beau, with head that was gray where it was not bald, who flitted from one group to another in the audience, and tried to make himself agreeable by a constant smile which would have been the envy of Dr. Talmage or Jonah's whale,

could either of them have seen its broadness. He is a faded flower whose present passion it is to flit about on the outskirts of theatrical and musical circles and to be known as the "protector" of professional women and the backer of recent outcasts of journalism. His name is Benjamin S. Gregory, and his occupation is that of making a most consummate nuisance of himself.

Some time ago Mr. Samson Lachmen, the lawyer of the heirs of one Dr. H. J. Phillips, was misled into calling Gregory to smirch the name and fame of the widow of Dr. Phillips, who contested the will; and Gregory voluntarily put himself in the position of asserting an intimacy with the lady, by declining to answer a leading question on the ground that it might degrade him to answer. This aroused the ire of the lady's lawyer, John D. Townsend, Esq., and he put Gregory under a cross-examination which soon revealed that his character could not be degraded nor he abashed, and that the intimacy which he had left to be inferred had never existed. The opposing lawyers, to remedy the glaring blunder they had made in calling Gregory as their witness, abandoned him in summing up the case. They say of him—their own witness—as follows: "The character of Gregory has been brought out in sharp relief by the able cross examination of contestant's counsel. His iniquities, his apparent blindness to all moral principles, his eagerness to appear as depraved and immoral as he could possibly be painted, are all clearly portrayed."

The legal portrait is even more skilfully drawn in detail by the cross-examination.

The public cannot tolerate him, yet managers supply him gratis with the means to make himself offensive and intrusive in the best parts of their houses on the most important occasions.

An Actor's Poem.

Barton Hill is one of our cleverest professional poets. He has handed us the following poem on Longfellow, which appeared recently in the Chicago Tribune. Actors rarely contribute to the newspapers now a days, except in the Christmas and Midsummer MIRRORS. For this reason, as well as for its intrinsic beauty, Mr. Hill's poem will be read by his fellow-actors with interest:

In the winter's slow decay,
In the gloom of yesterday,
Passed the poet's soul away.

While the voices of the night
Scared the owlets in affright,
Sped his spirit in its flight.

Ere the birds began to sing,
Ere they had awoken Spring,
Did the soul of Song take wing.

Lifting to a height sublime,
To that vast eternal clime,
All the melody of rhyme.

Now the pathways that he trod
Are but wo-bladen sod.
While he communies with his God.

When the robin leaves its nest,
With a blush upon its breast,
It shall find the air oppressed.

As, aloft, and rising higher,
Seeking rest, the wounded lyre
Into silence shall expire.

While the flowers, as they rise,
Lift their faces to the skies,
They shall wear a sad surprise.

And the dew upon each leaf
Shall be silent tears of grief,
Shed in sorrow for their chief—
He whose master-spirit wrought
All their fragrance into thought,
And their holy lessons taught—
He whose power could exhume
From each flower the bloom,
Gilding language with perfume.

Now no more the air is stirred
With the essence of his word,
And bereft are flower and bird.

Still, as solace to our pain,
While his poesies remain,
In his books he lives again.

And we read them o'er and o'er,
Till they whisper, "Weep no more
For the soul that's gone before!"

And their teachings shall adorn
Minds of nations yet unborn,
Till the great eventful morn
When Eternity is born.

Of all the verses written on the death of the great poet, the above is redolent of the most simple, lovely sentiment.

The Madison Square Moral Drama.

The Messrs. Mallory, of Madison Square, have decided to abolish the Stage Villain! The Heavy Man is to be dropped as a line of business at that theatre. Authors for it and its travelling companies—Nos. 1, 2, 3, 4, 5—count 'em—are to be restricted to the illustration of the Cardinal Virtues only; the Seven Capital Sins are to have no passing show—at this theatre.

A recent correspondence reveals that an otherwise acceptable play was declined at this house by Mr. Mallory in person on the ground that one of the essential female characters had fled from her husband with another man. Depravity of this sort must not and will not be allowed to shock the sensibilities of the patrons of the Madison Square. As the part couldn't be cut out, nor the elopement incident eliminated or changed to something less shocking and immoral, the play had to be declined—of course, "with regrets."

And thereby hangs another interesting

tale. It seems that the original of Esmeralda had in it a part for which Laura Don was selected by Mr. Gillette, one of the authors; and negotiations were opened with her to play it. It was just fitted to her, and she took a great fancy to it, as Mr. Gillette represented it to her. A woman of strong passions; fierce, vindictive, full of fire, that is, the part, not Miss Don; and with opportunities for splendid acting; it was, in fact, the character of the piece as it originally stood. The negotiations went on in the absence of Mr. Mallory; they were to be concluded as soon as he returned and approved. Mr. Mallory did return, and threw his critical eye over the piece, and his moral optic over the particular part designed for Miss Don. It wasn't the part of a Saint; on the contrary, the character was something of a Sinner; and Mr. Mallory's pencil was at the first reading run through several rather strong and suggestive lines of the part. The next communication from Mr. Gillette to Miss Don contained the information that the part would be somewhat reduced in force and power. Mr. Mallory looked over the play a second time, and one of the strongest situations of the Sinner was cut out. Mr. Gillette expressed to Miss Don his regret at this further sacrifice of her opportunities in what had originally been a great part. One day Mr. Mallory reappeared with still further amendments, not to say mutilations, and Mr. Gillette was compelled to break off all negotiations with Miss Don by reluctantly informing her that the part of the Sinner had totally disappeared!

The end always justifies the means. Esmeralda was a great success notwithstanding. And the end which the Messrs. Mallory have attained in their management is the possession of three of the most successful pieces of the day, speaking in a pecuniary sense, which have not lie or scene in them suggestive of the indecent. They have demonstrated that it isn't absolutely necessary to dramatic success that either Abduction, Seduction, or Divorce shall be illustrated, or even hinted at. There is something gained for the Stage in thus; but how is the Author to fare when thus deprived of the many and familiar applications of these elements of the Drama in all times?

Managers' Troubles.

E. E. Rice, manager of the Surprise Party bearing his name, is generally acknowledged to be a "good fellow"; but his ways are not all—ways of the strictly straightest character. A reporter of THE MIRROR met L. E. Spencer, manager of the Opera Houses in Houston and Galveston, Texas, the other day, and was told by Mr. Spencer the following facts in regard to the dealings of Mr. Rice in Texas:

Mr. Spencer had guaranteed Mr. Rice \$1,800 for one week of the Surprise Party, and after the last performance of the week, in making up a settlement, found he had paid the full amount of the guarantee. Mr. Rice then borrowed from Mr. Spencer about \$150 to "get out of town" with, giving him a draft on David Bidwell in New Orleans for the amount. The draft was forwarded; but Mr. Bidwell being sick, Mr. Rice accepted it for him, or telegraphed Spencer that it would be paid on Saturday of the same week. Spencer waited, and when Saturday came round the draft was protested for non-payment. Mr. Spencer is a loser of the amount advanced. Mr. Rice, however, wrote to Spencer that he would pay him in New York this Summer. The baggage of the Surprise Party was seized in New Orleans for an unpaid draft given to E. P. Turner, ticket agent of the Texas and New Orleans Railroad, for sleeping-car fares, by Mr. Rice, in Houston. The amount was paid by Rice and the baggage released.

After the reporter had listened to a recital of these facts he met C. A. Mendum, who said:

"I am getting it pretty heavily myself."

"How so?"

"The other night Rice came to me and asked me to cash a check of Maurice Grau's for \$200. I did so, and sent the check on for collection. It was refused. I telephoned Grau at once in regard to the matter, and the reply I received was that the check was refused payment because Rice had given Grau worthless draft on the treasurer of the Fun on the Bristol company for it. However, Grau will be the loser if there is one, and I can't help it. I am an innocent party, and the law will see me worsted."

Since writing the above matters have been settled amicably, and all parties consider themselves fairly treated. The Grau check was paid in cash and the Spencer matter was settled by bankable paper, which was satisfactory to the recipient.

As garbled statements have been made about the matter, it is only fair to give the truth as near as it could be learned. Mr. Rice stated that his reason for nonpayment of the Spencer draft was that Ernest Stanley had authorized him to collect some money due by Spencer and Ashe to Stanley, and that he intended crediting one debt with the other. Stanley says this is true. Spencer says he was indebted, with his partner, Ashe, to Stanley, and that suit had been brought by Stanley for the amount, and that an offset in the shape of damages had been filed in the suit. The damages were claimed because of the failure of Stanley to keep his contract with the defendants in the suit.

Thus the matter stands: Rice has paid the Grau-Mendum draft and has settled the

Spencer draft. Stanley has a suit for \$1,842 against Spencer and Ashe for debt, in failure to pay losses on the third week of his business in Texas, for which they guaranteed him \$1,800. Spencer sues Stanley for \$3,000 damages for failure to keep his contract, and expects to prove by Rice that he is entitled to damages, taking Rice's statement that Stanley's Evangeline Company was so bad that it had damaged him (Rice) \$2,000 on his week's business in Texas.

Professional Doings.

—Georgina Flagg has left Duff's employ. —O. G. Bernard left for San Francisco Saturday.

—Frank Sanger will take his Summer rest in England.

—Gus Pennoyer will manage Joe Emmet next season.

—Thursday night last Edwin Booth played Hamlet to \$1,857.

—Barley Campbell is now called the Jumbo of American dramatists.

—Emily Bigelow returned to the city Sunday after a season of forty weeks with M. B. Curtis's Sam'l of Posey company.

—Bessie Darling has got an emotional play for her own use next season.

—Josephine Craig is announced as the Union Square soubrette next season.

—J. C. Fryer is doing advance work for the Hawk-Kellogg Concert company.

—George A. Murray will manage the Summer theatre at Springfield, Mass.

—David Hayman will succeed Clinton Colby in the box office of the Fifth Avenue.

—Frank Pierri, the French dancer, is engaged by the Vokes Family for next season.

—Bonnie Russell, German specialist, has signed with E. E. Rice for next season.

—Helen Dingleon, lately with the Grayson Opera company, has gone to San Francisco to spend the Summer.

—Georgia Cayvan has been engaged by Frank Mordaunt as leading lady to support him after this week.

—Hasel Kirke Company No. 4 closed season last Saturday night, and No. 5 will be called in after May 6.

—Sam W. Small, the "Old Si" of the Atlanta Constitution, will take up his residence in New York in about ten days.

—Harry Lee has rented a handsome suite of rooms in the new part of the Union Square Hotel. It will be his headquarters.

—Leonard S. Outram secured an engagement in the Salvini company previous to sailing for England last Saturday.

—J. W. Morrissey will take charge of a century plant in Chicago in a few weeks. From Abbott to vegetables is a long jump.

—Rose Wood will play the leading business in the new play to be brought out by Fred Book at the Union Square Theatre.

—Will Cowper got back to the city on Friday night with a sore throat. He says it's "only a slight affliction of the larynx."

—Charles Hoyt is rewriting Mrs. Partington and superintending the rehearsals of his new play, Cesaria, at the Boston Atheneum.

—Julia Hunt is rapidly tiring time for Florinel next season. She seems to have made a decided impression in Rosenfeld's play.

—Nellie Morant, of The Professor company, was obliged, through illness, to leave the company at Portland, Me., and return home.

—W. W. Allen left the All at Sea combination last week, "because an eight months' manager knew more than a twenty-year actor."

—H. B. Plant, president of the Southern Express Co., will build a \$60,000 opera house in Jacksonville, Florida, during the coming summer.

—A play by Judge Barrett, which was some months ago submitted to and accepted by A. M. Palmer, will be brought out next season.

—S. J. Simmons, a Boston dramatist, has written A Mother's Memory, in which C. H. Fielding supported by Maggie Walker, is star.

—Helen Sedgwick, who has been playing in The World, leaves for Baltimore next Monday to join Emily Rigl's Her Attonment company.

—Bob Graham and his sister reached the city Saturday. Mr. Graham says there is no truth in the report of his quitting My Sweetheart.

—Harry Mann will fluctuate between Sheepshead Bay and the Fourteenth Street Theatre this Summer, having rented a cosy cottage at that retreat.

—Mary Anderson's yacht lies in the South Cove at Brooklyn. It has appropriately been christened the Galatea. Miss Anderson will cruise part of the Summer.

—Louise Dillon, now playing Maria in After the Opera, has been specially engaged for the ingenue part in the coming New York production of Old Shipmates.

—"Professors" Gillette and McGahey spent Sunday in the city, closing up arrangements for their appearance at Haverly's Fourteenth Street Theatre next Monday.

—Will J. Duffy, treasurer of the Fay Templeton Opera company, was on the Square Monday, looking pale, hearty and happy after a successful season on the road.

—C. H. Colby has resigned the treasury of the Fifth Avenue and joined the forces at the Madison Square. McConnell wanted to send him back to Chicago, but he declined to go.

—The season at the Boston Museum was the most successful out of town engagement Lester Wallack has played in many years. The receipts were unprecedented in the history of the Museum.

—Sam Colville has bought a melodrama in London somewhat similar to Taken From Life. It has been successfully played over there; but Mr. Colville withholds the name for reasons of his own.

—The report that Mr. Haverly has sold an interest in his Colored Minstrels, now playing in Dublin, is not true. The company is making money, and Haverly sees no reason for taking in a partner.

—Lewis Morrison has got a brand new boy, and he says it is the handsomest "tot" in existence. There are about nine hundred and ninety-nine thousand other fathers who say the same thing every day.

—Baker and Farron are actively engaged in collecting a company to play in their new piece, Max Muller, which will receive its initial representation in New York the early part of July, at the Standard Theatre.

—Annie Wakem is serving the Chicago Morning News as New York correspondent. Her letters are bright, chatty, and written in the admirable style which drew attention to her contributions to this paper last year.

—Joe Murphy has bought a new play, called Morna Don, from a Troy author named Nerney. He says it is the best thing of the kind he ever read, and hopes his anticipations will be realized on its production.

—Minnie Maddern's opening at the Park on May 15 will be attended by a delegation of newspaper men from Cincinnati, Detroit, Baltimore, Philadelphia and Boston. Messrs. Havlin, Stanley and Farrell will take care of them.

—Edgar Edgerton

NEWS IN INTERVIEWS.

Florence Elmore's Prospects.

With a pleasant smile and graceful courtesy THE MIRROR reporter was received when he called on Miss Elmore at her apartments the other day. This lady, though she has been on the stage but a short time, has rapidly risen to a front rank among our leading ladies, and her reputation has increased materially during the past season, during which time she has been playing opposite parts as leading lady for Fred Warde. After some little conversation the reporter asked:

"Do you go with Mr. Warde next season?"

"No. I have received several very flattering offers for next season; two of them from leading New York theatres and several from travelling managers; but I have not decided yet what I shall do."

"Is it true that your reason for not accepting these offers is that you intend starring?"

"Well, like everyone else, I suppose I am anxious to excel in everything, and I hope one day to reach as near the pinnacle of dramatic fame as my talents will allow. I have received an offer from a responsible manager to star in a play that has already made a success. The offer is a very good one; but I cannot say yet what course I shall take. I expect to leave in a few days for Georgia and Alabama to visit relatives and settle up some business affairs, after which I shall return to the city and decide on my course for next season. Managers have kindly granted me the time to decide."

"Then you will play next season?"

"Oh, certainly. I shall not stop nor be satisfied now until I have reached the place I have marked out for myself, and that is not short of legitimate fame."

Miss Elmore is an attractive Southern lady, a brunette, and a woman of education and refinement with whom it is a pleasure to meet and converse. Her father is an ex U. S. Senator from Alabama, is wealthy and popular. Miss Elmore has everything to commend her—talent, ambition and education, and is a great favorite in those sections where her professional duties have placed her before the public.

He Wouldn't Have the Exterior.

"What was the true inwardness of the trouble at the Fifth Avenue?" said a MIRROR reporter to Lew Morrison.

"A very simple story. The fourth act, as everybody who has seen A Celebrated Case knows, calls for an interior scene in three. On the night in question I was called for my scene, when I discovered it was an exterior in six—nearly the whole stage. For four years I have always played it with an interior, for the acting is quite strong and effective. With the whole stage my scene is completely destroyed; for the lines I had to deliver, instead of being subdued and effective, I had to fairly bellow. I asked Jimmy [O'Neil] the occasion of the change, and he said he wanted it that way. 'You don't really mean it?' said I. 'Yes,' said he. 'And spoil the only effective scene I have in the play?' 'It must be so,' said Jimmy. 'Well, you've got me for to-night; but to-morrow someone else must play the character.' Refusing to go on afterward, Mr. Gossin, a good actor, took my place. If it afforded Jimmy any glory, he can have it; he stars next season, and I truly hope he may succeed. Since, I have consulted Mr. Casuaran, the adapter of the piece, Joe Wheelock and others, who are conversant with the situations of the play, and they agreed with me that the innovation was a bad one, and this fact was proven by the audience, who received the scene coldly; whereas, as originally performed, I never failed to arouse enthusiasm."

Hess' Agent.

The agent of the Hess Acme Opera company reached the city on Saturday, and was shortly after met by a MIRROR reporter.

"How has the Hess season been?"

"Fine. Every night has been a paying one. We had a good company, with an extensive repertoire, all well advertised, and the people patronized us. The taste for comic opera is just as strong as ever; that is, if it is presented properly and under good management. In fact, all good attractions, when well managed, are successes."

"You have a new opera, have you not?"

"Yes; The Widow. It is thoroughly American and was a great success in Chicago and other places where presented, and I have great hopes for its future. But just now we won't discuss it too much. I would rather you would see it first, as Mr. Hess will bring it out on Monday at the Standard. But I must be going, as I have business at the Bijou. You know I am to make the Summer pay me by working for Mme. Dolaro."

The Dramatic Zany.

Jno. Rogers is one of the fastest talkers on the road, as was clearly evidenced by the result of an attempt on the part of one of our reporters to interview (?) him the other day. John was standing in the lobby of the Union Square Hotel when the reporter entered, and the following is about the way in which things went thereafter:

"How are you Rogers? Glad to see you back."

"How are you yourself? Thanks. Glad to be back, although I cease making money by coming back just now. Still, body and brain must have rest and time must be filled for next season. Not much work in doing

that, however, as everywhere My Sweetheart has played during the past season managers and public are begging her to return. Season has been enormous since the first few weeks. By-the-way, have you seen Frank Farrell? He bet me \$50 that I would clear \$15,000 on my season. I didn't believe him, and now I have to pay the \$50. I made over \$20,000—not a bad season for the first. I'm not going to marry Miss Palmer nor Miss Anybodyelse. Reports such as that may injure her future prospects. [Not in the least!—Ed. MIRROR.] Why can't news papers let the private affairs of ladies alone, or at least only tell the truth when speaking of them. They can say what they please of Bob Graham or me; but should let a lady alone. The Chicago Herald article was written by a lady friend of Miss Palmer, and no thought of harm ever entered the writer's mind. She was very sorry that harm was made of it. I was indignant at the article, and more so at the comments on it; but it was bad judgment on the editor's part to put it in print, and Miss Palmer was the sufferer thereby. I have a new play for next season; but shall not produce it as long as My Sweetheart pays me as it does now. I have engaged Louis Bendix, the phenomenal boy violinist, for next season, and—"

"Good day," said the reporter, who had seized a chance to speak as Rogers drew a breath.

Facts About the Bijou.

So much has been said concerning the Bijou Theatre recently, and the probability of its passing from the management of John A. McCaul, that a MIRROR reporter was detailed this week to ascertain the true condition of affairs. He called upon H. S. Taylor, at his office in Wall street.

"You are the receiver at the Bijou Theatre?"

"I am."

"I presume you have heard of the reports being circulated concerning it?"

"Yes; but as there is no foundation for them, they are scarcely worthy of notice."

"Who is the party authorized to rent or lease it?"

"I am."

"I understand there are other parties who claim to have a lease, and assert that they are authorized to sub-let the building, if they so desire."

"There is no truth in it. The house is let to Mr. McCaul till May, 1883, and unless that gentleman fails in his obligations he will continue its lease. If he does fail, the theatre passes into my hands, and into no one else's, and no one but myself can give a lease. I represent the property affairs, and will continue to do so indefinitely."

Mr. Poole's Changes.

"I don't get around as much as I did when I was young," said John F. Poole to a reporter in THE MIRROR office, "but passing by, I thought I would come up and see you. We close the Grand Opera House in about four weeks, and then I transfer my person and effects to Niblo's. We open there about the middle of August. The house closes July 4, when it will be entirely overhauled and made in every respect equal to a new place. The seats, carpets, scenery and appointments will be new and the house made darker in interior decoration. This will make it appear much smaller and cosier and a better place for comfort."

"What plan do you propose pursuing in the management?"

"Mr. Gilmore and I have talked over that, and have decided that we will pursue the same plan that has made the Grand Opera House a success. We shall regulate our attractions and our prices just as was done at the other house."

"What attractions have you?"

"We have a large number of the very best already booked; but the list is by no means complete, and I do not care to say anything until it is. By-the-way, come to the Actors' Fund benefit next Wednesday. We had already given our benefit, and only Miss Davenport's share of the receipts go to the Fund on Wednesday. The charity is a most excellent thing. We will gladly give our services and house on every day selected for the yearly benefits."

The Square.

A reporter of THE MIRROR during the past week has seen several managers and others as to the chances for the business of the "Square" following the theatres up town. Opinion is divided on this subject as well as all others; but the general belief is that it will be some seasons ere such a change is made.

"There is no place for actors above Fourteenth street," said one manager. "Why, on the Square there are hotels, agencies, theatres and places of refreshment and recreation, where every professional is known and where especial efforts are made to please them. Every place you go into in this neighborhood you meet an actor or a manager, and there is an air of hospitality and good fellowship that forms ties very pleasant to the profession. In other parts of the city things are cold and formal to a degree that will never suit an actor. Take the majority of professionals and they would be eternally uncomfortable if the Fifth Avenue Hotel were their only place of resort; or, going higher, of the hotels of the upper part of town, which would encourage or give satisfaction to the profession that those on the Square do?"

"The up-town removal of so many theatres

will not necessitate the other theatrical business following, for the business transacted on the Square is almost independent of the theatres, and might as well be located on the Battery. Oh, no, the business will remain wherever the actors congregate, and the actors will remain wherever they find it most pleasant, and the Square is that place."

Others thought as the gentleman just quoted did, while still a few believed that next season would see a migration of actors northward. The centre of business has for a long time been settled, and, like the brokers of Wall street, the same neighborhood is likely to retain the bulk of the business for a good while to come.

Manager McVicker to Lecture.

"Dramatic criticism" was the subject of a discussion recently between several gentlemen, of whom manager J. H. McVicker, of Chicago, was the most prominent and decidedly the most pronounced in opinion. The dramatic critics of the daily papers of New York and Chicago came in for most unqualified condemnation as far as their criticisms were concerned. One, critic whom he named as a most poetical and beautiful writer, Mr. McVicker thought and said had never in his life written an analytical criticism of any play or actor; and he believed him to be biased by his strong personal affection for friends in the profession.

"The only dramatic critic whom I know of," said Mr. McVicker—"the only able, strong, analytical writer on the stage and the art of acting, is one so vile and venal that I dislike to name him," and he left the little group of listeners to fit the cap as they pleased.

Mr. McVicker also announced, in the same conversation, that he was preparing for delivery next season a lecture to be called "The Press, the Pulpit and the Stage," in which, from the standpoint of defence of the stage, he should attack the press and pulpit.

"I am putting it together from day to day," he said. "I shall have some plain thoughts to express, and I am going to do it in my own plain way. I don't intend to tell some newspaper writer go over it to correct my English and take the life out of what I have to say by smoothing down the rough points of my rhetoric. Plain and homely truths told bluntly are what I shall have to tell."

Ristori's Coming.

"When do you intend bringing your illustrious kinswoman, Mme. Ristori, to America?" asked a MIRROR representative of Sig. Majoroni Tuesday morning.

"Not before the season of 1883-84. She opens in London, July 3, for one month, and if she is a success, she will rest one month, opening again in September, and playing for three or four months—perhaps longer. So you see she cannot come over next season."

"She is already a success, is she not?"

"Artistically, yes; but as she plays in England for the first time, she is afraid of her accent working against her. I do not think it will, and I have so written her."

"When shall you see her?"

"The latter part of June, in London. I leave about the 15th of next month, and shall call on her at once."

"She will certainly come in 1883, then?"

"Oh, yes. I have my contract with her, and she will certainly keep it. She has never broken one yet."

Going Back to First Principles.

"I intend," said Joseph A. Gulick to a MIRROR man, the other day—"I intend, just as soon as possible, to make Haverly's Mastodon Minstrels the best company in the world."

"In what respect, Mr. Gulick?"

"In every respect. You see the word 'minstrels,' as now used, signifies a negro representation, and I propose to have all the business of the Mastodons made, as was originally intended, purely negro—darkey songs and darkey acts. I shall keep the number at the original '40—count 'em—40,' and shall do all I can to make it the most perfect minstrel company in the world."

"Then they will remain on the road?"

"Certainly. They are making money, and as they have never closed since their organization, I don't think they will for some years to come. We open in San Francisco June 27, and shall play along the coast all summer."

"When do you take charge?"

"I leave on Thursday, and will catch the party in Cincinnati Saturday morning."

Fanny Davenport's Trip to England.

"Will you send this card to 310?" said a MIRROR reporter to the clerk at the Sturtevant House, yesterday. The card was sent, and in a few moments word was returned from 310 for the gentleman to walk up. Following the porter, the MIRROR man was soon ushered into the presence of Elwin H. Price, husband and manager of Fanny Davenport. Mr. Price apologized for the absence of his wife, who was out on a shopping expedition.

"What do you propose to do in England professionally, I mean?" asked the reporter.

"That I cannot answer. Every man likes to have some originality in his business, and there are certain things he wishes to keep to himself; and as nothing has been said about our visit, I would rather keep a still tongue a little longer."

"When do you sail?"

"About the middle of July."

"Will your wife play in England?"

"We don't go there for fun. Every artist has an ambition beyond the accumulating of money, and the endorsement of England, added to that of America, is certainly an object worthy the seeking, and, if obtained, very gratifying to the artist."

"It is currently reported that Miss Davenport will play with an English company for a season in London, and, if her success is great enough, that she will spend three years in the provinces. Is this so?"

"That is as near the truth as could be expected—from the imagination. I am sorry that the report does not go further and state how many £ s. d. we will bring back with us."

"Then there is no truth in the report?"

"Only that we go to England and will not play in the United States next Summer."

"Will you tell me something of your past season?"

"We close after next week, which will be our thirty-first. We have not missed a single performance, and every house played to a packed house. Our company has been the best that could be obtained, and has given entire satisfaction everywhere. The press of the country have been universally kind, and have had nothing but good words for us. It is the pleasantest and one of the most profitable seasons Miss Davenport has ever had."

"You have no doubt made a fortune?"

"We have made money. I will not give you figures, because I could place them at any sum I chose, and you could not tell whether it was true or not. Well, to change the subject, how is THE MIRROR?"

"It is bright, and no doubt needs my work. Good day and thanks, Mr. Price."

Fay Templeton's Father.

"I have travelled nearly 12,000 miles this season, and have paid out nearly \$10,000 in railroad fares," said John Templeton to a MIRROR reporter, Monday night. "You see," he continued, "if I had owned all the railroad companies, like Jay Gould, my profits on the season would have been larger. However, it is the best I have ever known, and I am booked for return dates next season in nearly every town we have played."

"Have you engaged new people?"

"Don't need them. My present company is good enough for me and for the people, and I shall keep them as nearly solid as I can."

"Will Miss Fay be able to stand the work; she is so young?"

"Oh, yes. She has no cranky ways and will not disappoint an audience. She is healthy and sensible, and loves the stage too well to be off it a single night."

A Busy Manager.

A reporter meeting Mr. Collier, the other day, asked as to his intentions for next season.

"I shall have two Lights o' London companies on the road, and I am now having two baggage-cars built especially to carry the scenery for them. I will not give a performance during next season that does not equal the production here in New York in every way. My companies will be made up of the best material, and my scenery and effects will be the same as in the original setting."

"What will you do with the Bunker's Daughter?"

"I have not fully decided yet. Walter has been doing so well that I have an idea of keeping him out with his company. The No. 1 company has made money all season, and I may keep it on the road one year longer. I will tell you about the Daughter at another time, as here is my mail and I am expecting some very important letters."

Professional Doings.

—Madame Dolaro, whose picture appears above, will appear here for the first time in comedy next Monday at the Bijou. In this line of business she enjoys an enviable reputation in London.

—J. H. Cobbe sails for Europe May 3, on the *Catalonia*.

—John A. Stevens opens at the California Theatre June 14, in Unknown.

—Charles A. McManus has taken J. B. Booth's place in the *Galley Slave* company.

—Frank W. Sanger, of Sanger and Ed. won's Sparks troupe, will spend the Summer in Europe.

—Alice Vane, (Mrs. John Templeton) has scored a hit as *Fiametta* through the South and West.

—Mrs. Will S. Harkins will spend the Summer in Europe, whether she goes in quest of health.

—Lawrence Barrett

At the Theatres.



The "supplementary" season at the Union Square is always ushered in by a wretched failure, and this Spring the rule has not been departed from. George Darrell's play, *Solange*, produced Monday night for the purpose of introducing the French actress, Mlle. Eugenie LeGrand, was as enervating as a miasmatic fever. The audience sat it out with remarkable perseverance and patience, undergoing the tortures inflicted by a stupid and incapable dramatist cheerfully and nobly.

Solange scarcely warrants more than ten lines of notice. Its glaring faults are eloquent, but its virtues are silent as the grave. From the prologue to the "tag" we hopefully waited for one good point—one chance to applaud. We waited in vain. The story is as absurd as its treatment. Elinor is wedded to Walter Vaughan, a ruined gamester in a blonde wig and creased trousers. He wears her, while the audience wears him. They have a dying child. Beal Brock, a disgraced divine, brings in some poison for the offspring. Elinor pours it into a coffee cup with the intention of committing suicide. Unhappily she defeats the expectations of the audience. Walter comes on, drinks the pizen and turns up his toes. Great excitement! End of prologue!

In the second act we find a ball in progress at somebody's house in New York. Gerald Vaughan, Walter's cousin, makes his appearance in a too brief dress coat and a too long pair of trousers. Elinor, now Madame Solange, the emotional actress, attends the festive entertainment. The programme says:

Amidst Art's fam-ed circle
With chill and stately men,
She roved enarmed with virtue;
All homaged as a queen.

"Enarmed" is good and "all homaged" is better. Well, Gerald falls in love with the "enarmed," and, at the imminent danger of ripping open the back of his claw-hammer and splitting the knees of his unmentionables, sue for her heart and hand. She declines the honor. This comprises the second act, or "epoch," as Mr. Darrell calls the divisions of his piece. In the third "epoch" there came a rush of passions, a whirlwind of turmoil; she sunk, engulfed and shattered, amid the ruthless coil. In other words, a Dr. Faulkner denounces Solange as the murderer of Walter Vaughan because she will not keep a compact to renounce Gerald forever. In the fourth act her innocence is proved, and her questionable alliance with Walter set straight by Beal Brock, who has reformed his evil ministerial ways, and, according to the housebill, Heaven's justice is administered to the woman who bore the cross "unflinching, unsullied to the last." We suppose Darrell meant Heaven's reward, for Gerald gets his Solange. Incidental to his hockneyed rot, there is a lot of buffoonery between a sort of Dr. Mary Walker and an Irish wine-merchant who brings his gin and brogue into fashionable drawing-rooms.

Mlle LeGrand is to be commiserated on having made her first appearance in this mess. Had she chosen Camille, Adrienne, or one of the parts in which she is reputed to have scored a success abroad, she would have had a fair chance to display her abilities—whatever they may be. At the Odeon and Gymnase theatres, at Paris, she made an excellent impression, and it is said that she was a favorite and promising pupil of the French Conservatoire. She is comely, and not ungraceful. Her pronunciation is fairly intelligible, and there is in her manner a repose which few artists possess. On the other hand, she lacks weight and force, and the monotony of her acting is not relieved by any electric flashes betokening the presence of dramatic genius. She is thoroughly conversant with the proprieties of the stage, and it cannot be gainsaid that she understands the technique of her business. Solange gives her no chance, and her failure may be principally ascribed to that reason. The greatest actor in the world cannot hold the public with a bad part in a bad play like Darrell's. In a tried piece we will be able to estimate Mlle. LeGrand's capability more accurately. From Monday night's exhibition, we can say this: she gave promise. George Darrell appeared in the dual roles of Walter and Gerald Vaughan. He is stiff, lethargic, and dresses badly. It seems strange that the natural ease of manner which marks this gentleman off the boards should vanish when he faces the footlights. If it is possible to find extenuating spots in his performance they would be located in the first "epoch," where he deported himself respectably. B. T. Ringgold, a very reliable actor, was

smothered along with the rest of the people. As Dr. Faulkner he had nothing of importance to do. H. A. Weaver was Beal Brock, the divine, disgraceful in more senses than one; H. W. Montgomery played the Irish wine merchant, Fitz MacQuarrie, with a brogue as thick as goat's milk, and John Mathews was capital as a colored servant. Old scenery was used from the Union Square scene-room. The piece will run only as long as Mlle. LeGrand is willing to make good the losses.

The regular season at Booth's closed Saturday night with Edwin Booth's performance of Richard III. There was a tremendous house, which enthusiastically summoned the great actor before the curtain at the end of the play several times. In response to loud calls for a speech Mr. Booth said:

Ladies and Gentlemen: I am very much fatigued from my night's work. All I can say is, I appreciate your kindness and thank you for it from my heart.

Mr. Abbey tells us that the receipts of last week were \$12,400! It was supposed that Saturday night would see the end of Manager Stetson's occupancy; but since then he has succeeded in renting the theatre for another year. A short extra season will be inaugurated Monday next by Rice's Surprise Party. The troupe will remain one week, after which other attractions not yet announced will appear in rapid rotation.

All at Sea at the San Francisco Opera House suffers, with everything else, from the immense draught of the Music Festival; but the bright entertainment grows steadily in favor, and probably its stay will be rewarded with more profit than was expected from a new attraction coming at an unpropitious time of the year.

Neil Burgess opened at the Bijou—his favorite house—in The Widow Bedott, Monday. Mr. Burgess' original creation and George Stoddart's Elder Sniffles are as amusing as ever. The true test of merit is staying power, and this Widow Bedott has exhibited that in a striking degree by running all rivals out of the field. Burgess remains only this week. Next Monday Selina Dolaro, supported by a good company, including Harry St. Maur, E. M. Holland, Nellie Mortimer, Minnie Lee and others, will play in comedy for the first time in this city. A great deal of interest centres in the event, for Madame's versatility will be tried to the utmost in the comedies Lessons in Love and First Night. She has delighted us in comic opera; we hope she will charm us in comedy.

The final representations of The World are occurring at Niblo's. The great sensational drama, with its wealth of scenic surprises, of course enjoys the same success which has attended it since Wallack's production. Next week, J. K. Emmet in Fritz. The lucky comedian will jam Niblo's as he did the Grand Opera House recently.

Next week the two-hundredth performance of Esmeralda will take place, commemorated, of course, by appropriate souvenirs. The Summer cast, with Ed Buckley and others, will be substituted in June.

Herrmann is mystifying the German population at the Thalia, with his wondrous feats of magic. The houses have been large.—After the Opera did a remarkably large business at the Park last week, justifying THE MIRROR's predictions. Saturday night the house was filled, representing \$300 more money than the receipts for the first performance. After the Opera will run next week, when it must be taken off to give place to Minnie Maddern, Haylin's new star, in Fogg's Ferry.—The last nights of Youth are announced. La Belle Russe will shortly follow at Wallack's.—Squatter Sovereignty suffers little from the theatrical stagnation caused by the big Festival. The Comique is well filled nightly, and good seats have to be got in advance.—Emmet is turning people away at the Grand Opera House. His popularity does not abate on account of the great outside attraction. Next week Fanny Davenport will play her farewell engagement previous to departing for Europe. Monday and Tuesday she plays Lady Teazle; Wednesday afternoon and night and Thursday Leah; Friday and Saturday night, Lady Gay Spanker and Nancy Sykes, and Saturday matinee Pauline in The Lady of Lyons. Miss Davenport's company is very strong, including such names as George Clarke, Frederick Faulding, Charles Fisher, Harry Pearson and Harry Hawk, and this engagement promises to surpass in point of brilliance and profit any of those she has previously played in this city. The Actors' Fund Benefit—Wednesday afternoon should not be forgotten. Miss Davenport was the first person in the profession to come forward and offer her services, and that at a time when the chances of establishing the institution seemed very slight.—The White Slave, after a most successful run, will be withdrawn Saturday to give The Professor his chance on the Fourteenth Street boards.—Down at the Windsor

Annie Pixley is doing M'liss, charming the natives of the East side as is her wont. Miss Pixley's creation of the wild wail of the mountains stands the wear and tear of constant representation finely.

The Musical Mirror.



Tony Pastor's version of La Mascotte is doing well enough at his Fourteenth Street Theatre to warrant its being kept on the stage. Mr. Stanton is a funny Rocco, quaint and original in all he does and says. Mr. Rennie carries out the received idea of Lorenzo to the life—the idea, however, as one may see by comparing the acting of Mr. Rennie with that of M. Mesclier at the Fifth Avenue Theatre, is utterly and completely wrong from beginning to end. Lorenzo XVII. is a character study—not a circus clown; and though, of course, one does not judge a performance at a variety theatre by the same rule as one would go by were the piece given as a real opera, still we opine that good acting is good acting, whether in a Booth's Theatre or a booth at a fair. The change of tenors is of the greatest value, and Maggie Duggan is still the main attraction, her picturesque beauty and her piquante dancing being the theme of universal praise. We believe that Olivette will be the next operabouffe at this theatre, and we trust that, as the line seems to be continuous, the piano be discarded and a decent band formed; for, though our astute (?) managers do not often see it, in the band lies the foundation and upholding of musical pieces, whether done as legitimate productions or variety theatre "colorable imitations."

The Hess Opera company are going to give us The Mascotte also. We will give a criticism in extenso in our next issue.

The French Opera Company, headed by Mlle. Paola-Marie, gives "La Fille du Tambour-Major" very well indeed. Mlle. Marie, as Stella, showed a great deal of free and naturally funny acting, and sang quite well enough for the part. Mme. Delorme, one of the best "Duennas" on the stage, and whom we remember as a prime favorite in Brussels and in London, played and sang the Duchesse della Volta perfectly. M. Mexieres, as Le Duc della Volta, gave us a finished picture of a senile aristocrat, and the manner in which he contrived to imitate the vacant look of an extremely near-sighted man was really wonderful in its artistic subtlety. And could our character comedians, who think that fun consists in horseplay and acrobatical antics, only take example by this sterling artist, then would our Mascottes be lucky indeed! M. Taufenberg is very funny as Grilolet, but is much too stalwart in figure for the drummer-boy who was a tailor. M. Duplan made a real character study of the Drum-Major, and M. Nigri sang very well indeed as the Lieutenant, Robert. The chorus is vocally weak—histrionically strong; the band sufficient in number, but deficient in discipline; the scenery about as good as is usual with French opera companies, with whom an enormous pair of blue and red calico curtains stretched across the back of the stage does duty for many a gorgeous saloon or palatial hall. Mignon was curiously done by this company—in some respects excellent, in others vile. Paola-Marie is not an ideal Mignon, either in singing or acting; but her native talent carries her through in spite of her unmanageable voice and thick-set figure. She sang the celebrated "Keust der das Land" air admirably. The baritone, whose name, we regret to say, does not live in our memory, but who is nevertheless an excellent artist, sang the part of the old Harper admirably. The chorus and band were utterly unfit for their work, and the stage setting was very ineffective. This company shows—in metropolitan towns at least—to much greater advantage in comic than in serious opera.

Mr. Norcross will, apparently, open his comic opera season at the Germania Theatre in very brilliant style. He has engaged the complete band of the Thalia Theatre, kapellmeister and all, and all who remember what an important factor that band and that kapellmeister proved to be in the success of The Merry War at that Teutonic Home of the Lyric Muse, will appreciate the value of their services to the forthcoming opera season. A powerful chorus of young, fresh voices, and pretty proprietors of the said voices, is also engaged. The principals are all favorite artists of high standing with the public, and we hear a rumor in the air that Lady Jane, the only and unapproachable mezzo-soprano in comic opera, Augusta

Roche, will appear during the season. May we venture to hope that, in addition to the talent already engaged, Mr. Norcross will hire a "musetto" (or bagpipe) to play in the third act, as the part is written by the composer, and "fire out that abominable blatant old cracked trombone, which may do very well in a variety show version, but is utterly out of place in a legitimate rendering of the opera."

Of course, there was a perfect jam at the Armory on Tuesday evening, the occasion being the first concert of the wonderful May Festival, which has been heralded by blasts of Rumor's trumpet all through the length and breadth of the land. Well, we suffered it all—we experienced the great sensation; we saw and heard the Monster Band; we endured the mammoth chorus; we tried hard to hear the smaller fry of solo singers, but failed, owing to the large size of the hall and the small size of the voices. Fran Materna, the great star of the Festival, specially imported and bearing the "imprimatur" of Wagner the immemorial, is a big woman—a very big woman—the sort of woman that would be called in Ireland "the full of a door." She has a fine figure, almost as well developed as the tourneur of the giantess in Bunnell's Museum. She is commanding in presence and resonant in voice; but, artistically speaking, she is no singer. To compare her for one moment with the great prima donna of the past whose illustrious line ended for the present with Grisi and蒂特，were to "write ourselves down as ass." We can see where Wagner has found her useful in his big declamatory parts which require enormous lung power but no vocal training; but in such pieces as Beethoven's great scene from Fidelio, Abschulicher, the lack of cultivated singing is painfully apparent. By the way, we should have liked mightily to have seen Materna in her original line of business, opera bouffe; for in that naughty but nice school did she "prune her budding wings." She must be a magnificent Belle Helene or Grande Duchesse. In Bach's cantata on Luther's chorale, "Ein fester Bay ist unser Gott," Herr Candidus showed us a bright, fresh, manly voice and a good style of singing. Mr. Whitney sang his bit of recitative very badly, and the chorus and band were good enough. The great Jupiter symphony in C Major of Mozart was played exactly as everything is played under Mr. Thomas' direction—accurately, but soullessly—and the "Jubilate" for the Peace of Utrecht, by Handel, was well given, Miss Winant filling satisfactorily the place of Miss Cary, who was ill. This Festival adds another proof—if indeed another proof were wanting—of the absurdity of these monster concerts, in which the vast area of the hall completely absorbs the extra power of the executive force, leaving things musical just as they are in the smaller and less pretentious concerts, with an additional expense of many thousand dollars. There is more solid comfort in a concert at Steinway or Chickering Hall, with a band of 100, than in a Megatherium monstrosity at the Armory, with 1,000 musicians—and then in the smaller place one can have solo singers, which is a decided advantage. However, hautboy has its charms for the multitude who go much more by their eyes than by their ears, how long soever these may be.

A little bird chirps in our ear that Lillian Russell, Tony Pastor's levanting lamb, has got tired of Chicago rualizing, and, having recovered her health, erst imperilled by over-work and arduous study, has returned to the Fourteenth street fold.

Does the public know that the band of the Park Theatre is about the best in town? It is not numerous, but is very select; not a man there scrapes a fiddle, toots a horn, squeaks a clarinet or tootles on a flute but he is a master of his art. Widmer, the conductor, is an excellent musician—a good theorist and a thoroughly practical man besides—who will have the best performers or none. Consequently, the music is a treat, instead of a bore, between the acts.

Mr. Brooks Maligned.

The recent death of Harry Crisp, of Brooks and Dickson's World company No. 1, has been made the basis of a ghoul attack on that firm by a certain nondescript sheet in Chicago. The grave of a dead man is a poor spot over which to give vent to pent-up spleen, or for an exhibition of malice, and yet the editor of the nameless sheet seems delighted to find in the death of poor Harry Crisp a vehicle to discharge a volley at Brooks and Dickson. In substance, he alleges that Brooks and Dickson were indifferent to Crisp's sickness, neglectful of his financial condition while prostrated, and, finally, oblivious to his death. In support of these charges he devotes nearly a column of abuse in his paper. A reporter of THE MIRROR called on Mr. James B. Dickson, of Brooks and Dickson, who unqualifiedly and emphatically denounced the statement, in so far as his firm was concerned, as a malicious slander. Said he:

"When I first heard of Mr. Crisp's illness, I telegraphed to Mrs. Crisp, as follows: 'Is there any improvement in Harry?' Tegethoff has just informed me of his critical condition. I received no answer to the above enquiry

which I sent immediately on receipt of the intelligence of his illness. I also instructed my treasurer, Mr. Tegethoff, as follows: 'Sorry to hear the sad news of poor Crisp, and hope the doctors may prove mistaken, and that he will pull through all right. Do what you can for him and see that he is comfortable and has proper nursing.' I heard nothing more of the matter until the day after his death. The telegram announcing the sad news was sent by Mr. Tegethoff, at 7 A. M. of the day Harry died; but I did not receive it until 11 A. M. the next day. The next thing I heard was that a subscription had been raised among professionals to defray the funeral expenses. I immediately sent the following telegram to Mr. Sharpe, of McVicker's Theatre: 'Regret that any subscription should be thought necessary for Crisp, as it is not. Advance any money they require, and draw on us for the amount. Tegethoff's telegram just received this morning. First intimation of his death.' I also telephoned Tegethoff the following: 'You did wrong to allow any subscription for Mrs. Crisp. You should have paid all expenses and given her whatever money she required, without consulting us. Your telegram just received this morning was the first intimation we had of his death.' Later in the day, I telephoned Tegethoff: 'Bring doctors' bills with you. Have cabled Brooks in regard to Crisp's death.' I very much regret that Harry's death has been made the unseemly motive for the Chicago man's vituperative imagination. I refute the slanderous allegation that we were either indifferent or neglectful to poor Harry, either before or after his death. Such heartlessness would merit censure, had it deserved."

Mr. Tegethoff was next seen by THE MIRROR reporter. He said that the statement that Crisp had not been visited by any representative of the troupe—that even he, the business manager of the World company, never visited him until the day of his death—was untrue. He had been untiring in his attentions to the sick man, and was with him nearly all the last night of Crisp's life. Not alone had he, but every member of the company expressed the greatest solicitude for Crisp during the latter's illness, and did everything to alleviate his condition. Regarding the subscription which had been raised, it was purely a voluntary offering by professional friends, and in no way could be considered in the light of a charity. It was first raised for purchasing floral tributes; but, on the suggestion of Mr. Aldrich, a casket was purchased instead. Some days before Harry's death he approached Mrs. Crisp and learned from her that she had ample means for all present necessities. Messrs. Brooks and Dickson, according to Mr. Tegethoff, had a solicitous interest in everything appertaining to the matter, and he regarded the article in question as unjust as it was incorrect. The reason he was not in Harry's room more was owing to the positive injunctions of the doctors forbidding anyone from remaining in the sick room.

Uncle Tom Set to Music.

"How came you to select such a well-worn novel as 'Uncle Tom's Cabin' for the subject of an opera?" asked a MIRROR reporter of H. W. Ellis.

"Well, when it was first suggested to me I ridiculed it. Then I fell to musing, and concluded to look again into the pages of a novel I had read twenty-five years before. I was delighted to find that there was plenty of material therein for a libretto, and I went at it. Jesse Williams said I'd struck a bonanza when I showed him the result of my labor, and offered to write the music. But he went off with Comley and Barton, and I lost sight of him. I then sought an introduction to Caryl Florio, and the result of our joint labors will be seen and heard at Goodwin's Chestnut Street Opera House on Monday evening, 22d of this month. Florio at first didn't tackle kindly to my libretto. He said he'd been an actor; had played every male part in Uncle Tom, and was sick of it."

"Who are your people?"

"Letitia Fritch is the soprano—the part of Rosa, an octogenarian (not in the novel), having been created for her. Eliza and Cassie, dual parts (contralto), will be sung by Mme. d'Arona. St. Clair and George Harris (tenors), by J. C. Taylor and Eugene O. Jepson; Uncle Tom (baritone), Woolf Marks; Haley (basso), W. H. McPherson; Ophelia (mezzo-soprano), Mme. Bauman; Topsy (Carrie Swain, Eva (Baby Bell), Phineas Fletcher (E. A. Locke) and Legree (Delancey Barclay) will be character parts. The scenery has been designed by Goatcher. Alexander Henderson is the chorus-master."

"What are your prospects for the future—dates, etc?"

"We feel no uneasiness. If the piece is a success—and Goodwin thinks there is no doubt of that—we'll not have to hunt for dates; the managers will seek us. We run a special train to Philadelphia on the 22d; hope to have some of THE MIRROR staff aboard."

Telegraphic News.

OMAHA, Neb., May 2.—Louis Aldrich and Charles T. Parsons stopped here to night and gave their splendid performance of *My Partner* to a house footing up \$1,064. They are en route to San Francisco. Their business has been booming all along; it is bigger this season than ever.

Pen and Pencil.



The appearance of George Fawcett Rowe, James Collier and a bad play at the Union Square Monday night conjured up reminiscences of Smif and Coney Island—dreadful ghosts of the last "off" season. But the two manager-actors evidently enjoyed the fiasco of Solange as hugely as they suffered under the smart of their own private failures last Summer. In many respects the result of Darrell's misstep is food for sorrow. By it a good actress received a blow that told, while a block of houses falling on George's play wouldn't hurt any more than the tight shoes worn by the author himself.

Everybody would have felt an aching



void had Solange scored. What would the critics do if they hadn't a subject to stick before putting their pens up in slings for the Summer? There's the same joy about the regularly recurring failure of the preliminary season that there is in the first balmy breath of Spring, the virgin strawberry crop or the little buff, Tuesday-night envelope which contains the actors' salary. It means that the theatres are on the point of closing; the



orchestra chairs and boxes will be done up in brown holland while the fagged-out first-nighter, the swell, staid citizen and critic looks about for bed and board at Saratoga, a cottage at Long Branch or retreat in "a comfortable farm house; eggs, milk and butter, grown on the premises,"—according to the measure of his purse. Aside from this there's not much good to be got from a play like Solange, which is only the precursor of the solstice, having no more actual relation to the approach of the heated season, however, than the crowing of the cock to the rising of the sun. As a sign of the changes from cold to



warmth, and from warmth to broil, it is useful, and in that only.

Mile. Le Grand has been taught a lesson, which even one week will make expensive. She has learned that a new actress doubles her chances of failure when she essays to debut in a new play. She should not have been led away by Mr. Palmer's "approval" of Solange. That

meant nothing more than that the rent was secure in advance. Under those circumstances the timid manager will willingly set his seal to anything from a baby show to an Indian drama. She has a well modulated voice, but it is faint, and her pronunciation of English is exceedingly shaky. It will take a foreigner like Modjeska to bring the fashion for pigeon English back again.

The author-actor was indeed a show. But he faced the fatal smile of the audience with a beaming countenance, as who should say "They're paralyzed." They were paralyzed—very much so, indeed.

From first to last there wasn't an original line or idea in Solange. Here and there a bit of antiquated slang was injected—probably to convey an appearance of wit. The



Walter Vaughan

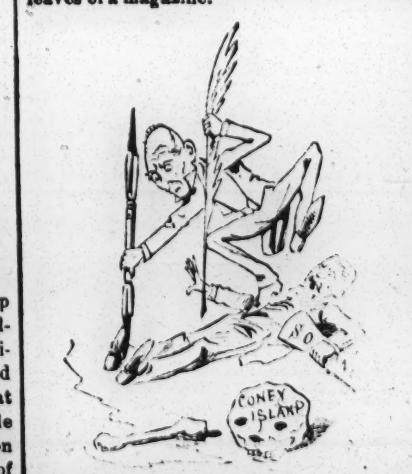
old, familiar expressions of the conventional melodramatic writer, the hackneyed situations of the shoddy society drama, the incongruities of the story, not to speak of its impossibilities—these were a few of the drawbacks Mr. Darrell disposed of to Mile. LeGrand when he sold her his—well, his play. Against such odds even a Bernhardt would quail; what wonder that poor little Le Grand did? With a good piece and a good company—for with the exception of John Mathews nobody passed muster—the latest French importation ought to make her mark.

My faithful colleague, Pencil, has made



Bacchus and Ariadne

some pictures of the characters in Solange. In the humble judgment of your obedient servant they are pretty good, although the drawing of Walter Vaughan is not satisfactory. It is a bust, and fails to indicate the effect of the crease, acquired by hydraulic pressure, in the legs of Walter's trousers. That crease was sharp enough to cut the leaves of a magazine.



The last epoch:
Bereft of all save honor, a shadow of the past,
She bore the cross undimching, unsullied to the last.

HEAVEN'S JUSTICE!

PEN.

An Explanation.

We have received the following communication regarding the arrest of A. Daly in Boston for debt:

"The arrest was simply an outrage. Mr. Morse could have had his case heard in New York as fairly as in Boston. The difference between Mr. Daly and Mr. Morse is in the reading of the contract between them for royalties of Cinderella at School—a piece upon which Mr. Daly has lost several thousand dollars, while he has already paid Mr. Morse as many thousand. Mr. Daly agreed to pay a percentage of his receipts when he played the piece out of this city with his company. Mr. Morse thinks Mr. Daly should have paid him a percentage on the gross receipts of the theatre wherever it was played, notwithstanding that Mr. Daly himself only received a share of those receipts. Upon this difference hinges the contest, and the Boston law courts will now have to decide which reading of the contract is correct. There is no allegation of fraud, or even a hint of such a thing, in the papers submitted to the Court. Mr. Daly was arrested as a non-resident."

Mr. Dorney, the writer of the above, is in A. Daly's employ.

Professional Doings.

Dora Stuart has been reengaged by Gus Williams.

Edward Keys will probably not manage the Brooklyn Theatre next season.

William Hamilton, of the Frisco, sails for Europe with his family early in June.

Only a Farmer's Daughter opened in Pittsburg Monday night to a fine house.

Maze Edwards has accepted the position of business manager for Brooks and Dickson.

Clara Morris is going to give a few matinee performances at the Park Theatre, Boston.

Florence Arnold is now playing Katherine Corcoran's part of Chrystal, in Herne's Hearts of Oak.

Manager Palmer has sent \$50 to William H. Bailey, the veteran actor, who is on his death-bed in Philadelphia.

Celia Logan has a new lecture called Actresses. It will be delivered next season under Pond and Bechart's direction.

A private letter states that W. E. Sheridan, who has spent the whole season on the Pacific slope, is about to return East.

Robert Arthur, of the My Partner combination, has arrived in New York. He was compelled to leave the company on account of ill health.

Marion Elmore will take the road next season in Clay Green's play of Chispa. Let us hope she will make a success, for she is a painstaking soubrette with a deal of talent.

Nick Roberts and Sam Jack have entered into a partnership for next season and will conduct the business of Alice Oates and a large Humpty Dumpty Specialty Company.

Brooks and Dickson have completed arrangements with Mr. and Mrs. Kendall (Madge Robertson) by which those excellent artists will make a tour of the States next season.

The Harrisons are pleased with that portion of their new play—four acts—which Leonard Grove has read to them. The terrible pen of the author is now at work on the last act.

Collier's Lights o' London company disbanded at Baltimore last week, and most of the company returned to New York. E. J. Buckley was sent to play in The Banker's Daughter.

Joseph Brooks, now in Europe, cables his partner Mr. Dickson that he has signed a contract for next season with Ainsae, and that he is now engaging a first-class Opera House Company to support her through the country.

John R. Rogers' company for next season will consist of Minnie Palmer, R. E. Graham, Maggie Arlington, J. P. Sutton, L. R. Willard, T. J. Hawkins, Robert Arthur, F. Opert, and the Bendix brothers, musicians.

Bessie Darling is getting to be quite a noted horsewoman. She is seen every pleasant afternoon driving on the Boulevard a pair of her fast horses. Her latest purchase is called Success and goes easily to wagon in 230.

J. D. Beveridge, a popular London actor, now playing in Taken from Life at the London Adelphi, has been engaged by Mr. Colville for the same role in this country. The play will be produced at McVicker's, Chicago, in July.

Lillian Olcott, who is shortly to make her debut in Brooklyn, is a pupil of Professor Philip Lawrence, who was at one time the instructor of the late Adelaide Neilson. Professor Lawrence has had sole charge of Miss Olcott's preparatory study for the stage.

Advices from San Francisco are to the effect that the Actors' Fund Benefit, on April 25, was the grandest and most varied performance ever given on the Pacific coast. Great credit is due to Nat Goodwin for putting it up, playing in it, and buying fifty tickets himself.

News was received in the city yesterday of the death, at Long Branch, of George W. Ryer, father of the younger Ryer. Deceased was an old and honored member of the profession, and his death will be regretted by a large circle of friends. He made his debut in 1847, in Chicago, playing Hamlet. Since that time he has played on both sides of the Atlantic, and always with success and increasing popularity. He will be buried today (Thursday).

Dionysius Barron, generally known as "Pap" Barron, a noted singer and chorister, died at his residence 104 East Fifty-second street, yesterday morning, aged 58 years. The funeral will take place from St. John's Chapel in Varick street tomorrow at 2 p.m. Mr. Barron was the father of Madame Barron Anderson, the well-known contralto singer, and had a host of friends in the profession, who will bear of his death with sorrow and regret.

M. PHILIP BECK, Juvenile Lead, En tour with Miss Bateman, England.

M. GEORGE CONWAY, With the World, Season 1881-82, Brooks and Dickson.

M. C. N. BARBOUR, With W. J. Florence, Season 1881-82, En route.

M. MILTON NOBLES, May be addressed at his residence, No. 139 First Place, Brooklyn, N.Y.

M. CHARLES H. KIDDER, With Mr. John McCullough, Season 1881-82.

M. HARRY D. GRAHAME, Re-engaged for Season 1881-82, With Oliver Doud Byron.

M. ED. P. TEMPLE, Singing Comedian, Bijou Opera House, New York.

M. E. L. WALTON, Leading Comedy and Character. Address J. J. SPIES, this office.

M. WILL. C. COWPER, Light comedy, Madison Square Theatre, Season 1881-82.

M. SEDLEY BROWN, Barney Macauley's Combination, Season 1881-82.

M. WILLIAM LEE, With McKee Rankin, Address NEW YORK MIRROR.

M. AZE EDWARDS, 44 West 23rd Street, New York, Office of Brooks and Dickson.

M. JOHN E. INCE, As Monsieur Jolivet in Michael Strogoff, with Tompkins & Hill, Boston. Season 1881-82, At liberty February 1.

M. MARK M. PRICE, Boston Theatre, balance of this season, Disengaged '82-'83, Address Boston Theatre, or Simmonds & Brown.

M. THOMAS Q. SEABROOKE, As the Detective in Rooms for Rent, Address care Spies & Smart, 12 Union Square.

M. JOHN MAZZANOVICH, Scenic artist, Wallack's, reengaged season 1882-83, At liberty June, July, August.

A New Departure!

Season of '82-'83.

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LILLIAN OLCCOTT, a second Neilson.

MARGUERITE SAXTON, grand actress, Washington.

CARRIE TURNER, Fifth Avenue Theatre.

EDITH KINGDON, starring.

TERESA ESMOND, grand dramatic reader.

ETHEL GUERNSEY, starring.

EDWIN LAWRENCE, actor, dramatic reader, and manager of the Danichefs company, the great Union Square

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Pueblo, Col.....	May 15, 16
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Fort Collins, Col.....	May 18
Cheyenne, Wy.....	May 19
Laramie, Wy.....	May 20
Ogden, Utah.....	May 22
Salt Lake City.....	May 23, 24, 25
En Route.....	May 25, 27
San Francisco.....	May 29

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PROVINCIAL.



What the Player Folk are Doing All Over the Country.

BOSTON.

Rosedale, at the Boston Museum, has been a confirmed success, and deservedly so. The enthusiastic welcome it received on the opening night has been repeated each evening by large audiences. Lester Wallack, the accomplished actor, can certainly be proud of the glorious welcome he has received from Boston audiences. From the moment of Mr. Wallack's first entrance on the stage one becomes satisfied of the fact that an actor of genuine and great ability stands before you. Your attention becomes riveted, and as the performance proceeds you are convinced not only of the subtlety and delicacy of the conception, but its perfect naturalness and earnestness. There is a refinement in Wallack's acting which is rarely attained, and in his presence the whole plot rushes on to the close continuously and coherently. His exquisite emphasis, seconded by a profound comprehension of the meaning of the language, gives new force and throws new light upon the school of acting. Wallack's acting is so real as electrically to sway the sympathies of his audience. It was a glorious night to see such artists as Wallack, Warren, Annie Clarke, Fanny Moran and Mrs. Vincent in one play. I realized "as the curtain fell on Rosedale for the last time, that I should never witness such a galaxy again. Warren, as Bunbury Cobb, gave one of his old-time performances. The humor of the part was never for moment allowed to lag, and Mr. Warren's clever by play kept the audience in continued merriment. Annie Clarke looked and acted charmingly as Lady Florence. Miss Moran did all that was possible with the insignificant role of Lady Adela. Mrs. Vincent, as Tabitha, was fairly irresistible. Miriam O'Leary made an interesting Rosa Leigh; but the character is far beyond the reach of the lady. J. B. Mason's Colonel May was that of a capable actor. He is in many respects far from suited to the character; but his rendering was a well-deserved success. J. S. Haworth played Dr. Leigh, and gave a level, gentle, manly performance of the part. Alfred Hudson has done nothing better since Baron Stein than Miles McKeena. It was one of the best played parts in the piece. The management, for their zeal and outlay, deserve all praise, as the play was mounted superbly. During the latter part of the week My Awful Dad was produced for the first time in this city. Mr. Wallack played Evergreen, a character fresh in the minds of the New York public, and was criticised in your columns at the time of its success. I can only repeat that it was a most artistic presentation. This week, Rhea.

There is no use in denying the fact that Passing Regiment is the worst piece in all those essentials which go to make up a play that has been seen in Boston for years. There is not one redeeming feature about it. In fact, it is meagre in situation, weak in characterization and childish in language. I confess to an utter incompetency to sketch the plot (which you in New York are familiar with), and yet I studied it with all the intensity of which I am capable. It has neither head nor tail, beginning nor ending; it is neither fish, flesh nor good red herring. It is about time that managers should cut loose from plays in which manager authors are the high priests, deities and acolytes, and find a drama of their own. Lewis, Pitt, Drew, Leclercq, Shannon and Miller have made their mark, and filled the bill in a most praiseworthy manner. But the ladies of the company, with the exception of that sterling actress, Mrs. Gilbert, are mere nonentities—all fust and feathers. I was really disappointed in Bijou Heron. I shall never forget her Adrienne in Mous. Alphonse, and Jane in Miss Multon, some seven years since. It was acting from a child never to be forgotten. But those youthful talents are all lost, and instead of developing into a brilliant diamond, it is paste and tinsel. The Park Theatre placed the play upon the stage in a very superior manner. This week a change for the better—Daniel Rochat, by the Union Square company, with F. De Belleville as Rochat.

Emma Abbott and company did a very good business at the Globe last week. The company is not a good one, and the performance of Patience was one of the poorest representations ever given in this city. Miss Abbott was quite ill all the week, but struggled nobly in her role. This week the popular Black Crook, by the Kiraly combination,

Neil Burgess did an excellent business at the Gaiety. Mr. Burgess in Widow Bedott is very popular in Boston, and the same audiences can be seen night after night enjoying the eccentricities of the Widow and the Elder. Mr. and Mrs. George W. Stoddart and Mrs. Burgess rendered efficient support. This week the Harrisons, for the third time this season, in Photos.

Tony Pastor did the largest business of the season at the Howard. The company is the best upon the road, and Tony will make more money this season than ever. This week the favorite Gus Williams, his first appearance in two years, in German Senator.

Items: John T. Raymond was in the city on Friday. James Haworth of the Museum was attacked last week with the mumps, and was obliged to relinquish his part in Rosedale to Maurice Stratford. Mr. Haworth, through the kindness of Mrs. Nat Goodwin, Sr., is much improved. Fanny Moran's engagement having expired at the Museum she has returned to New York. Dan Maguire will pass the vacation at the Rangeley Lakes. Mrs. Farren was at her daughter's residence in Chelsea for a few days last week. Her daughter, Mrs. Maeder, is the wife of

Gaspard Maeder, a scenic artist of the Globe. Neil Burgess has a new play for next season, entitled Josiah Allen's Wife, with a part eminently adapted to his peculiar and talented abilities. Den Thompson's and John T. Raymond's companies attended the Gaiety matinees on Wednesday to witness Widow Bedott. Mrs. Emily Mestayer, who has just died in New York, was thirty years ago one of Boston's most popular actresses. She was the leading lady of the National Theatre for many seasons, and was the original of many characters. In 1861 she became a member of the Boston Museum company, and remained there three seasons, and during her engagement there was the original Donna Lucretia in the opera of Doctor of Alcantara. In 1864 she was a member of the Warren-Barron-Josephine Orton combination, but returned to the Museum the following year, remaining until 1867. Her last appearance in Boston was at the Museum, in 1870, when she was specially engaged to appear in the play of New Men and Old Acres. Mrs. Mestayer was an ornament to her profession and beloved by all, being highly respected both in public and private life. Mark Wolf's play of Our Company will be produced at the Oakland Gardens next Summer, with Corinne in the principal role. Den Thompson's new play for next season is entitled Pines on the Christmas Tree. It is written by a gentle man in San Francisco. Harry Little (Len Grover, Jr.) is in the city. Alice Stewart Logau, of Den Thompson's company, is shortly to be married to Dr. Galvin of this city. R. J. Dillon is engaged for the Salvini tour, to play Cassio, Horatio, etc. The funeral of the late Harry Crisp took place from the Hollis street church on Monday afternoon. The sister of the late J. J. Sullivan left for Chicago on Friday, to bring the body of her brother to this city for interment. J. N. Gotthold, of the Rhea combination, is in the city. Harry Coulter, of the Youth combination, is also here. The man who stole Rose Stella's jewelry and money turns out to be N. F. Cogswell, alias Barry, of Newport. Cogswell was arrested and brought to Boston and is now in jail. Lester Wallack drew more money to the Boston Museum in three successive weeks than has ever been taken there since the building was erected. George Fawcett Rowe is in the city. Harry Maynard, of the Jollities, is also resting here.

ST. LOUIS.

Grand Opera House (John W. Norton, manager): Eric Bayley's Comedy company in The Colonel did a good week's business. "Why, cert'nly," has become quite a by-word. Roos for Kent 1st.

Pope's Theatre (Chas. R. Pope, manager): James O'Neil and the splendid company supporting him did a fine week's business in A Celebrated Case. The Danicheffs is underway for next week.

People's Theatre (W. H. Smith, manager): Adams' and Forepaugh's H. D. has drawn very large houses during the past week, and the performance was fresh and interesting. Hyde and Behman's Star Specialists April 30.

Items: Harry Noxon, treasurer of the People's, benefits April 30; George McManus benefits 1st, he being the affable treasurer at the Opera House. Mr. Noxon is also very popular, and both will have bumpers. Mr. Dixon, assistant treasurer at Pope's, has his cards out for week after next, when Leavitt's Giganteans will furnish the entertainment. Matters grow exceedingly dull as the season's close approaches. O. W. Blake, the clever comedian of the F. B. Ward company, had come to St. Louis to Summer, and was called into requisition by the O'Neil company at very short notice. He played O'Rourke in A Celebrated Case during the week most admirably. Emilie Melville and her company will return to Pope's in a few weeks. Two Orphans will follow Rooms for Rent at the Grand. It is reported that Edward E. Rice has purchased the colored globes and other illuminations which were used at the Offenbach Garden, Philadelphia, during its short life at the Centennial, and that the same will be used during the summer season at the Pickwick. Leonard S. Outram, of F. B. Ward's company, has addressed the following pretty and ingenious acrostic to the tragedian:

Fortune's fair breezes fill your swelling soul,
Rend'reng the tribute that the good gods
Even to those who up Parnassus g.
Destiny calls you to her Halcyon;
Enterprise waves you to Olympi;
Report is conjuring Fame's rising sta;
In flashing lustre from her restless bed,
Charming your pathway. Omen loudly hail,
King of the future! Melipomene's Arg O.
Wat tale will one short decade tell of yo U;
Are not the flying hours with triumph fraught?
Rejoice in laurels coming years will bea R;
Difficulties are but ephemera;
Endure the storm, and revel in the cal M.

BALTIMORE.

Ford's Opera House (John T. Ford, proprietor): Leavitt's Specialty company closed a very successful week on Saturday night, the attendance throughout having been large. The company contains many well-known specialty artists, and the performance was a very good one. Selbini and Mile Lith in their gyrations on bicycles were well received, and the Lamont Trio proved themselves excellent gymnasts. Val Vose, the ventriloquist, and the Four Diamonds deserve a word of praise. Barney McNulty and Master Barney closed the performance with one of their funny sketches. C. B. Bishop opened to big house Monday night in the Widow Bedott; R. E. Graham also appeared in his specialties, the occasion being the hero and heroine for the first time. Ada Gray commenced a week's engagement on Monday night in East Lynne. Next week, Audran Comic Opera company.

Monumental Theatre (Ad. Kerman, manager): The dramatic season closed on Saturday night. Langdon and Allison's combination gave a very good performance. The trio introduced St. George Hussey in her Irish male impersonations; Clark and Edwards in sketches; Lizzie Mulvey and Alice D'Estell in songs and dances; the Bookers, and Langdon's sensational drama, Jim Bowie, was the *piece de resistance*.

Front Street Theatre (Daniel A. Kelly, manager): The bill presented during the week was an excellent one, and served to draw good audiences. Frank Jones and Alice Montague appeared in their drama, On the Brink, which was given very creditably. The drama smacks very strongly of Boucicault's Octofoon. A very fair olio preceded the drama. This week, Ben and Nellie Cotton and Little Idaline appear in their comedy, True Devotion. The variety people are Harry Richmond, Ricketts Brothers, the Ripleyes, Billy Kennedy.

Items.—On Tuesday night Samuel W. Fort, manager of the Academy of Music, had his annual benefit. It was a good one, and the audience, one of the largest of the season. The beneficiary counted up \$1,200, and was correspondingly happy. His friends on the same night presented him with a very pretty watch. Mr. Fort is very popular, and has made many friends during his stay here. His reappointment as manager for next season gives universal satisfaction. Benefits are now the order of the day—George Ford's came off on Monday night, and he was made happy, and on Wednesday, matinee and night, Bishop and R. E. Graham appear for the Grand Army Fund. Manager John W. Albaugh has named Thursday, 11th, as the date for his benefit.—Bishop will bring out his new play, Culpepper's Courtship, on Thursday night.—Harry Miner was in town last week, looking for a site upon which to build a new theatre. It is said that he is earnest and is delighted with a certain location.—Collier's Lights o' London company closed their season here on Saturday night. Louise Sylvester and Ed. Buckley join Collier's Banker's Daughter company to play Mrs. Brown and John Strebelow. Miss Willis returns to the Union Square company and opens in Boston Monday night in Daniel Rochat, and Ellie Wilton retires from the stage.—Barnum's Circus opened 3rd for three days.—Kernan's Monumental Theatre has closed for the season, and during the Summer will be fitted up and enlarged.—The Academy season closed Tuesday night. Manager Ford has not yet finally determined whether or not he will give a season of Summer Garden concerts this year.—The Art Loan Association will exhibit at Academy of Music for two weeks, for benefit of a local charity.—Monday night Ada Gray opened for benefit of some charitable lodge.

CINCINNATI.

Grand Opera House (R. E. J. Miles, manager): Only a Farmer's Daughter encountered considerable adverse criticism from one or two of the local journals, and the week's receipts, while fair, were not in concert with the merits of the performance. Adelaide Chevrie gave a spirited rendition of the role of the adventuress, and her efforts were ably seconded by Bertha Welby, Elliott Barnes, Erroll Dunbar and the child-actress, Mamie Gilroy. The play itself is interesting in plot; but a portion of the dialogue could be cut with advantage. The present week will be devoted to George H. Adams' Humpty Dumpty troupe, followed 8th by Haverly's Consolidated Mastodons for one week. The season will close 22d with a benefit tendered Harry Lewis.

Robinson's Opera House (R. E. J. Miles, manager). The popular Vokes are playing their second engagement during present season and favored their admirers past week with Belles of the Kitchen, a Fog and Wrong Man in the Right Place, prefaced nightly with Cousin Joe. This week their latest novelty, Too, Too, Truly Rural, will be given its first airing, and with the advantage of thorough rehearsal, new scenery, costumes, etc., and a clever cast, can hardly fail to catch on with the amusement public. Signor Operti, the musical director of the troupe, has been given "carte blanche" in his line, and some forty or more concerted pieces will be introduced. The Rooms for Rent combination will wind up the season at this house, being underlined for 8th.

Heuck's Opera House (James Collins, manager).—The Audran Comic Opera company, presented the Snake Charmer and Olivette during the past week to a series of large audiences. Owing to the non-arrival of Catherine Lewis, her role of the Prince was entrusted to Louise Paulin, who acquitted herself very creditably. Olivette, with the frolicsome Lewis in the title role, was rendered in first-class style during the latter part of the week. Wallace McCleery, who was reported as having been discharged from the troupe at Richmond, was on duty again 23rd, and sang the part of Valentine. This week the irrepressible C. L. Davis in Alvin Joslin, and if business does not pan out immensely, there is most assuredly no virtue in paper on the wall. Hyde and Behman's Novelty company underlined for 8th, followed 15th by C. E. Ford's Comic Opera company.

Coliseum Opera House (James E. Fennessy, manager).—Murray and Murphy in their eccentric Irish character sketches invariably draw profitable attendance, and the past week proved no exception. The Gilmore Sisters, a pair of precocious children, aged nine and eleven years, won considerable applause in their vocal efforts. Hubert Heuck, the proprietor, has instructed Manager Fennessy to close the house for the ensuing two weeks, and during the interval the theatre will be almost entirely remodelled. A cooling apparatus (something to be appreciated during the solstice) will be one of the main improvements. Manager Fennessy continues in full charge, and will reopen 13th with a strong specialty combination.

Items.—Frank Barnes, manager of the Lee and Rix Union Square Celebrated Case combination, arrived 25th, and reports his party as doing satisfactorily.—The leading hotels have finally advanced their prices for theatrical troupes to \$2.50 per day.—J. Harry Kline, treasurer of the My Sweet heart combination, arrived 27th from Washington, D. C., and will Summer in this city.—R. E. J. Miles, Fred Vokes, and E. H. Warren Wright, business manager of the Vokes Family, were all initiated as members of Douglas Lodge, K. P., on 24th ult.—Marie Prescott arrived 27th, en route to St. Louis.—The reopening of the Vine Street Opera House has been postponed to 15th.—Manager Jos. Frank, of the Only a Farmer's Daughter combination, was cordially welcomed by his numerous friends.—John J. Collins, of St. Louis, who piloted Fred Ward's initial stirring season so profitably, was in the city 27th.—Catherine Lewis, whose stage actions forcibly recall memories of the festive (Titus-Watkins) Oates, denominates Barton, of the managerial firm of Conley and Barton, as a dramatic tramp, and Mons. Arivededon, more frequently recognized as Mr. Catherine Lewis, endorses the assertion.—The Bordeaux Sisters, who played with the Hyde and Behman Novelty company recently at Heuck's, are in the city recuperating, and will rejoin the party on 8th.—The Vokes' new play received a midnight rehearsal 28th, and the general desire to witness the talented family in something new will doubtless ensure its success.—Kit Clarke, avant courier of Haverly's Minstrels, arrived in the city 25th, and is doing some effective work for his brigade. The party, which now numbers sixty-five, opens at the Grand 8th.—Julius

Cahn, formerly treasurer of Pike's Opera House, under Miles and Ballenberg's management, is in the city. Julius is now doing the advance work of the Rooms for Rent combination.

CHICAGO.

Unfortunate Harry Crisp. His death, on the threshold of a promising future, is very sad. Young, handsome, bright, manly and self-respecting, his death is a personal loss to the profession which he honored as a member. In announcing last week a slightly favorable condition of his disease, it was only a hopeful view against that which, now, proven to have been a foregone conclusion. It seems that pyemia had manifested itself early in the case, but apparently was not discovered in the daily diagnoses. But this is past discussion, save the lesson to actors not to fight Nature and continue at work long after a bed is a better thing than an appearance on the boards. Harry Crisp's theatrical career is well known to managers, by whom he was considered a trustworthy and promising actor. In My Partner he made a hit as Ned Singleton; his support to Salvini will also be remembered. His last engagement, as Sir Clement Hindling, was notable for its grace and force. In his sickness he had every care that friends could bestow, and the loving ministrations of a devoted wife. Liberal attentions were paid in donations from various theatrical sources—but not in charity, however, as it is understood that Mrs. Crisp is not left ill-provided for.

Another well known actor died here last week, of quick consumption—J. J. Sullivan. The Boston Ideals closed 29th (Saturday) a very successful engagement of two weeks. During the last one standing room was sold at every performance, excepting Monday night and Wednesday matinee. Of their list Patience is the most popular. It is merited, both for the music and acting. In the latter particular it is a pleasure to note a very marked improvement, and no company yet seen in Chicago equals the Ideals in this respect. Miss Ober says "she likes Patience now," and no wonder, when every performance filled the house.

The Jolly Bachelors had an awful roast from the press. "Nauseating rubbish" is a sample of description. John Stevens pleaded for "fair play." The Jolly B.'s were not well patronized. So far there must be a heavy loss to the management.

My Partner was played to fair audiences during the week. On Friday night the house was crowded, because of Bliss Whitaker's benefit.

The World, of course, owing to its recent previous production and the absence of Harry Crisp, did not draw as on former occasions.

At the Grand (John Hamlin, manager): Kial's No. 1 Uncle Tom, April 30, opened to full house; two weeks engagement.

At Haverly's (H. McConnell, manager): 100 Wives, 1st, and Horace McVicker in the chair.

At McVicker's: Joseph Jefferson, 1st, two weeks for Bob Acres and Rip Van Winkle.

Criterior: John Rausone and olio, 1st.

Haverly's B., W., P. and W., Minstrels, 1st.

The Lyceum (James Edwards, manager): Casey the Piper and olio, May 1.

Items: Mr. Fitzsimmons ceased to be Haverly's representative here on Monday. That Mr. Haverly, who has benefited so much by this gentleman's honesty, industry and fine business capacity, intends to let "Fit's" golpermanently is absurd if any inducement can effect the matter. There is no one in the community who knows Mr. Fitzsimmons but esteems him highly in every way. There is no manner of doubt of this, and the well-known justice of Tax Mirror should not be lacking in this one instance.—Roland Reed was in the city during the week, but left April 29 for New York. His Check will be seen at Hooley's May 7. Success is hoped for by many friends. He is a favorite here, on and off the stage.—Little Corinne, at the Academy, played The Mascotte. The engagement has not been as profitable as is usual at this theatre. It is to be hoped Manager Shelby has not broken his predecessor's luck and popularity.

—Sam Devere, at the Olympic, is reported as doing only fairly well—possibly expenses. Meade, the proprietor, at present has his hands full to succeed with this theatre. No manager but Mr. Sprague ever made it pay. —The city is full of actors whose seasons have closed.—Ford's Comic Opera company at McVicker's 14th.—A circus is in town—the first of the season—early cucumbers.

BROOKLYN.

Haverly's Brooklyn Theatre (E. A. Keyes, manager): Rices' representatives are dishing up Mascotte, Billes Taylor and Cinders at School to delighted audiences. Next week, Lillian Olcott—debut as tragedienne.

Park Theatre (Col. W. E. Sinn, manager): That captivating little creature, Fay Templeton, appeared Monday (1st) night as Bettina in Mascotte. Her first appearance in Brooklyn turned out to be a very flattering reception. The little lady has a good supporting company, and invests Bettina with much originality. Business is first rate. The Vokes appear 8th.

Grand Opera House (Nick Norton, manager): One of Barley Campbell's creations of an idle moment, Friend and Foe, is receiving its initial performances. W. J. Scanlan is the star, supported by the stock of the house.

Hyde and Behman's Theatre (E. D. Goodwin, manager): Muldoon's Blunders closes the season at this house on Saturday night. Business is very good.

BROOKLYN, N. Y.

Novelty Theatre (Theophilus & Williams, managers): Sol Smith Russell in Edgewood Folks is the attraction this week. Fairfax will be presented next week.

Broadway Theatre (Capt. Monzert, manager): Robinson's Humpty Dumpty troupe and the usual variety bill is doing good business this week.

PHILADELPHIA.

Chestnut Street Opera House (George K. Goodwin and Fred Zimmerman, managers): The Passing Reunion, Monday night. The company is an excellent one, including Mrs. Gilbert, Miss Rehan, John Drew, James Lewis and others.

Arch (Mrs. John Drew, manageress): The charming little opera, Olivette, was produced on Monday night. Miss Catherine Lewin takes the part of Olivette. The scenery and costumes are good and the chorus is excellent. The Snake Charmer was announced, but the costume did not arrive in time.

Walnut (George K. Goodwin and S. F. Nixon, managers): Atkinson's Jollities' Jollities made fun to a good house. Their play is the Electric Doll. It is after the style of Photos

and Fun on the Bristol, and there is a good bit of clever acting in it.

Haverly's (W. H. Morton, manager): There is an Uncle Tom revival—"Smith's Double Mammoth." Just how it is worked would require too much space to tell. Suffice it to say that there are two Topsys, two Markses, three donkeys, ten bloodhounds and that admission prices are reduced about one half. That ought to be enough to satisfy the curiosity of any reasonable person.

THE NEW YORK MIRROR.

THE NEW YORK MIRROR

FOUNDED IN 1822 BY GEORGE P. MORRIS AND
N. P. WILLIS.

THE ORGAN OF THE THEATRICAL MANAGERS
AND DRAMATIC PROFESSION
OF AMERICA.

HARRISON GREY FISKE,
EDITOR.

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NEW YORK. MAY 6, 1882.

Mirror Letter-List.

Atwood, C. T.	Hayden, W. R.
Arden, Edwin	Haston, Ella
Adele, Helen	Hollohan, J. M.
Aveling, Mrs. Henry	Hauk, Minnie
Burke, John M.	Howell, E. C.
Blake, Ida M.	Jamison, Carrie
Bendix, Theo.	Januscheck, Mme.
Bell, Arthur	Leonzo, Harry
Bishop, C. J. (2)	Lester, Billy
Booth, Agnes	Lorraine, Emma
Burke, John W.	Lusk, Matt
Brown, Charles W.	Lynch, Phineas
Baker, Annie	Lewis, William M.
Brown, George W.	Lytell, W. H. (2)
Billini, Laura	McCullough, John (2)
Butler, Sittora, E.	Morris, Jas. Arnold
Baldwin, Ade S.	Mahn, H. B.
Benton, W. G.	Maylin, Joseph P.
Brown, F. A.	Mordaunt, Frank
Bangs, Frank	Menden, Nellie
Butler, Tessie	Malloy, John Jr.
Barton, Fred. B.	Mc Cormick, J. S.
Barnes, Elliott	McGraw, Steele (1)
Beard, Frank	Mitchell, J. J.
Bear, Fred.	Otis, Clancy
Connor, George	Peyser, David M.
Chapman, A. Z.	Pattie, C. M.
Carlart, Mrs. J. L.	Pulister, Chauncey
Canson, M. P.	Primrose, G. H.
Chiassola, Manager	Palmer, Minnie
Chester, Marie	Peake, Louise
Chapin, Charles E.	Pendleton, Frank
Crabtree, George	Puri, F. W.
Cotton, Harry	Quigg, J. Travis
Harrington, Abbie	Rickey, John
Chase, Clara J.	Rivers, Frank
Orson, Harry	Roberson, A. B.
Glaisher, Harry	Russell, S. Vincent
Coombes, Jane, 2	Reeves, Alex
Cline, Prof. S.	Rhinehart, Prof. S.
Don, Laura	Rogers, Jno. K.
Duffield, Harry,	Reed, Holland
Davis, G. L.	Raymond, Louise
Dayton, Lillian	Schenier, Chas.
DeBonais, John	Smith, Florence
Dehaven, Claude	Stuart, E. M.
Eytinge, Harry	Stevens, Ed. A. (3)
Edwards, Will.	Sheld, Tillie
Flinn, Wm. J.	Shea, John
Futting, Rose (3)	Skinner, Otis
Fullen, Hugue	Shepard, Kate
Fallon, Emma	Tillotson, J. K.
Fechter-Price, Lizzie	Titus, Tracy W.
Ferguson, Mattie D.	Thompson, Den. 3
Fiske, Mose	Tanner, Rose
Farmer, Harry (2)	Travers, Helen
Gardner, Frank	Ulmer, George
Greaves, Estelle	Van Huyske, Miss S.
Garthwaite, Fanny	Vandyke, Elma
Gran, Mr.	Verona, Saldee
Getthold, J. N.	Vivian, Fanny
Gibson, Manager	Westbrook, Lillian
Gaylor, Mary	Waters, Joseph
Holmes, Charles	Williams, H. A. B.
Holmes, Raymond	Whithead, Ed. J.
Hall, W. D.	Wilson, Godfrey
Hawley, Vic.	Woodson, J. L.
Hedley, King	Willie, Edouin comp'y
Haywood, Louis H.	Woodhill, H. S.
Hine, Harry	Wiley, Lem
Hay, J. L.	Wall, Mrs. Annie
Howith, Belle	Watkins, Rose H.
Harris, Hamilton	

The New York Mirror has the
largest Dramatic Circulation
in America.

Another Sixteen-Page Mirror.

This week we are again obliged to enlarge THE MIRROR to sixteen pages, so heavy is the pressure upon our business columns. The policy of this paper is a liberal one; we are always glad to include our readers in the benefits accruing to us from the generous favor of our patrons. As the advertisements swell beyond the space usually occupied by them, the reading matter undergoes a corresponding amplification.

The solidly founded, steadily increasing popularity of THE MIRROR needs no pointing out—the whole profession buy it, read it, and advertise in it. They have actual demonstration of the vastness of its circulation in every village, town and city in the United States which has within its limits a theatre-going public. Its influence is not confined to those who are on its subscription books or who buy it of the dealers; for every item that appears in these columns is copied and recopied by all the important daily and weekly papers in the land, which depend exclusively upon THE MIRROR for their dramatic news and gossip. This unique and universal endorsement of the American press is gratifying to us, as it is an exclusive and entirely spontaneous acknowledgment of our efforts to publish a theatrical newspaper in every sense of the

word, free from the malice, slander and disrepute which befouled dramatic journalism before THE MIRROR entered the field.

The complete success of this endeavor proves that our belief in the necessity for such a journal was not misplaced.

Before all else, we have persisted in keeping aloof from personality and abuse. The private lives of actors and actresses have not been subjected to the vile rays of an intruding dark-lantern; we have not pried open closet doors in search of hidden skeletons; we have not ruthlessly laid bare the sacred and secret sorrows of the home circle; we have not obtained an intermittent, unhealthy circulation by printing extras whenever an actor dined at a restaurant or an actress bought a pair of stockings. But on every occasion we have espoused the cause of the weak against the strong, fearlessly assailed black clouds like the Passion Play that threatened the stage, and persistently advocated such urgent measures of professional benefit as the Actors' Fund and an International Copyright. Faithfully and carefully we print the real theatrical news of the week, covering the ground in a manner as thorough as the Herald covers the general happenings of the city.

The result is that our circulation never fluctuates, but increases regularly with every issue. Not only does THE MIRROR print more copies than all the other self-styled dramatic papers twice multiplied, but its advertisements are more numerous and are inserted at better prices than all the rest combined.

We are not satisfied yet. We propose to increase the size of THE MIRROR's pages this Summer in length and width, and four more will be added. A new copper-faced "dress" or outfit is being cast for us by the largest type foundry in the country, which will be used for the first time when the permanent enlargement takes place. Our capable staff will receive several additions, and two novel and attractive features will be inaugurated. Later on we shall furnish our readers with fuller particulars concerning these improvements. Meanwhile, our artists and writers are busy preparing the mammoth MIDSUMMER MIRROR, which will be the largest and handsomest special number ever issued. Remembering the difficulty with which we were able to supply late applications for the last CHRISTMAS MIRROR, we would earnestly request that orders for copies and for advertising space be forwarded immediately.

This, the Sixth Sixteen-Page MIRROR we have issued within a year, will be found as bright and newsy as its predecessors. In the interval between now and the time when the paper will be regularly composed of the same number of pages, we promise our readers that we will print the extra size as often as occasion warrants.

The Business Centre.

The tendency of all new theatrical ventures in this city is toward the up-town districts, following as they do in the wake of fashion and commercial movements. But in all matters pertaining to the transaction of dramatic business, Union Square remains the centre of operations. It is still the favorite haunt of actors, and the managers and agents cling to it faithfully. During the Summer it is their exchange, as distinctly given over to their use as is Wall Street to the Bulls and Bears. Here engagements are made, companies organized and booked, enterprises incubated—in fact, the most important dealings are made on or near this busy mart. The constancy of the profession in clinging to the familiar locality is due neither to custom nor to mere associations. The principal establishments essential to their business are in its immediate vicinity. Three mammoth printing-houses, dependent for a greater portion of their patronage upon theatrical people, flourish within a stone's-throw of the Square. A dramatic and a variety agency, several popular places of convivial resort, two telegraph offices, a theatre-ticket agency, a district messenger bureau, four or five costumers and wigmakers are close together on the most frequented side. The Morton House and Union Square Hotel, conveniently at hand, are habited by nine-tenths of the managers when they make their pilgrimage to town. Within the past year the Morton has been transformed into a first-class hotel, where guests can find comfortable accommodations at reasonable prices. The Union Square, somewhat more pretentious

and expensive, is about completing a fine extension to the main building, which will quite double its capacity for the entertainment of guests. The rooms of the addition are divided into commodious suites, several of which have already been engaged by wealthy professionals, who rent them by the year and furnish them according to their own taste. The Union Square Theatre, MIRROR offices, Steinway Hall, Academy of Music, Tony Pastor's and the Germania, all in close proximity to or directly on the Square, continue to attract theatrical folks and amusement-seekers to the busy spot. The spacious new quarters of Brooks and Dickson, and Simmonds and Brown further up-town, are within easy walking or riding distance, and their location offers no inconvenience to parties transacting business with either firm.

Notwithstanding the talk about a change of base, Union Square will remain the chosen headquarters of the profession for two or three years longer, at least. After that time has passed the business will be transferred up to the neighborhood of Broadway and Thirty-Fourth Street. We doubt, however, if a pleasanter or more accessible centre than Union Square will be found when the exigencies of affairs demand this radical remove.

Wanted: A Dramatic Library.

The astonishing success of the Actors' Fund has proved the existence of a striking esprit de corps among the profession. Skeptics can no longer doubt this, nor cynics sneer at the lack of concerted feeling on their part. Now that a great victory has been won, would it not be advisable to carry out that other admirable project, the establishment of a Dramatic Library?

Such an institution would be prized by all and its benefits cannot be overestimated.

A place where actors in their leisure moments can go and consult works relative to their art has long been needed. The Astor Library, though fairly well-stocked with books relating to the drama, does not meet the requirements of the studious actor, to whom the ridiculous and insulting regulations therein in force are most obnoxious. A visitor to this place is subjected to the indignities offered a suspected thief; his person is vigorously scrutinized and sometimes searched, and he is placed under a strict surveillance as mortifying as it is uncalled for. This drawback, together with the complicated red-tape of the whole establishment, defeats the purpose of its founder. Outside of the Astor there is no other library which contains a comprehensive selection of works on the subject of the stage.

It would take but little time or trouble to

inaugurate a suitable Dramatic Library. Lester Wallack, we understand, has expressed his willingness to donate his valuable collection of books, and Harry Edwards has made a similar promise. No doubt many other people, in and out of the profession, would come forward and place their literary accumulations at the disposal of the Library, and, with all these as a nucleus, a very moderate outlay would suffice to secure enough to form a very respectable and useful collection. Then all that is needed is a proper place for the lodgment of the books, where, under reasonable restrictions, actors will be able to enjoy instructive and agreeable intercourse with the literary compositions bearing directly upon the art they profess.

We know this Library would be used and abused. It is told that, when Edwin Booth managed Booth's Theatre, he fitted up the green-room with rare and valuable books relating to the stage. They were for the benefit of his company. One night he surprised several of them engaged in the pastime of hurling these volumes at one another, and of course the next day he had every vestige of the little library removed. This episode may or may not be true. At any rate, it shows nothing more than that the individuals engaged in the sportive warfare were unworthy of the consideration extended to them by their manager. We do not believe the Dramatic Library would ever be the scene of such another disgraceful incident; but we do think that true artists of all stations would avail themselves of the opportunity it would afford to improve their knowledge of acting and stage history, and that none would neglect to appreciate its manifold virtues.

Of one thing we are certain: the man who professes an art should not lack the means of acquiring all the knowledge he desires regarding it. We invite our readers to send us any practical plan for the Library they wish to suggest, and THE MIRROR, after such a plan is adopted, will undertake to successfully accomplish the end in view.

We doubt alike the wisdom and propriety of those lectures in defence of the stage which attack religion, such as Miss Ella Dietz has been delivering and which Manager McGivern seriously contemplates. All such speakers labor under the disadvantage

of being suspected to be enthusiasts over

their calling and prejudiced against the church, and so bring their fellow-professionals into disrepute as at once an impractical and irreligious class.

Nothing could be further from the truth than to represent the great majority of those whose business it is to nightly illustrate fiction and utter sentiment or poetry as impractical. Theatrical management requires very extraordinary business qualifications to be successful, and there is no business or profession in which the subordinates so quickly learn the important duty of looking closely after their individual interests as that of the stage. Nor is it true that as a class actors are irreligious in the sense of being irreverent or Deistical. They lack regard for church forms as a rule, and seldom attend at such services; but it should be remembered that there are always eight and sometimes nine days in an actor's week, and the Sabbath is the only one of rest for him. Attacks from the Stage on the Church are in as bad taste as they are idle, and not a whit more effective than—well, than the attacks of the pulpit on the stage. It must always be so, for their missions are not the same. One is an art which civilizes and refines, with no pretence of teaching morality or beliefs, while the other has other and we do not care to dispute the claim of a higher purposes.

WHAT AN AMOUNT OF LITIGATION THE PROFESSION HAS LATELY BEEN ENGAGED IN?

COLVILLE AGAINST McDONOUGH HAS RESULTED IN THE LATTER'S DISCOMFORT; MISS JEFFREYS LEWIS HAS GOT \$2,500 OR SO OUT OF BROOKS AND DICKSON; THE OTHER LEWIS HAS BEATEN COMLEY AND BARTON; THE THALIA PROPRIETORS AT ONE TIME COMBINED TO ENRICH THEIR RESPECTIVE LAWYERS BY QUARRELING, BUT HAVE SENSIBLY AND AMICABLY SETTLED; MACKAYE AND THE MALLORYS THREATEN TO BECOME FAMOUS AS THE THEATRICAL JARDYCEES OF THE AGE; AND THE FROHMAN'S, WITH MARC KLAW AS COUNSEL, HAVE ORGANIZED A REGULAR LEGAL BUREAU AS ONE OF THE APPENDAGES OF THE MALLORY SYSTEM OF MANAGEMENT. WHO WILL BE THE BLAINE TO DEVISE A PEACE CONGRESS FOR THE SETTLEMENT OF ALL THEATRICAL WARS OUT OF COURT AND THUS BEAT THE LAWYERS?

UNDER THE HEAD OF "FACT AND RUMOR," IN THE CHRISTIAN UNION, IS A COLUMN WHICH IS EVIDENTLY DESIGNED TO BE ONE ALSO OF HUMOR. THE LAST ISSUE CONTAINS THE FOLLOWING, WHICH WE ARE UTTERLY UNABLE TO DESIGNATE AS BELONGING TO EITHER CATEGORY. IT CERTAINLY ISN'T HUMOR; WE NEVER HEARD OF IT AS A RUMOR; AND AS MR. HAVERLY NEVER NEGOTIATED AT ALL WITH PATTI, IT CAN'T BE A FACT. BUT HERE IT IS: "IT IS RELATED THAT WHEN PATTI DEMANDED \$5,000 FOR EACH CONCERT FROM MANAGER J. H. HAVERLY, HE REMARKED THAT IT WOULD BE EQUIVALENT TO \$60,000 A MONTH, AND ADDED, *sotto voce*: 'THE PRESIDENT OF THE UNITED STATES WORKS A YEAR FOR THAT AMOUNT.' 'WELL,' RESPONDED THE DIVA, PROMPTLY, 'GET THE PRESIDENT TO SING FOR YOU.'

Personal.



ADDISON.—FANNY ADDISON'S PICTURE IS PRINTED ABOVE. THIS CAPABLE ACTRESS IS DISENGAGED FOR NEXT SEASON.

CLOSING.—THE SEASON IS CLOSING, AND COMPANIES ARE RAPIDLY COMING INTO TOWN.

PARKER.—H. S. PARKER HAS BEEN ENGAGED BY J. K. ENNET FOR CHARACTER BUSINESS NEXT SEASON.

BIDWELL.—DAVID BIDWELL IS AT THE ARKANSAS HOT SPRINGS. HE WILL SOJOURN THERE FOUR WEEKS.

RHEA.—Mlle. Rhea will summer in France. Her manager denies all matrimonial rumors as far as he is concerned in them.

STAFFORD.—William Stafford left for Chicago Monday night. He will pass the summer there studying for next season.

KEYS.—Walter Keys, treasurer of Haverly's Fourteenth Street Theatre has taken up his summer residence at Sheepshed Bay.

HART.—Tony Hart will shortly cross the raging main, and spend a portion of his summer among the dusty antiquities of Europe.

WARD.—Genevieve Ward will be the guest of Mrs. Sanford, of West Thirtieth street, until her departure for England on the 10th.

CRENSE.—Victory Creese is resting in New York. She will probably go out with Brooks and Dickson's companies next season.

WILLIAMS.—Marie Williams' name is mentioned in connection with the soubrette's po-

sition at Wallack's next season. Mr. Wallack has more than once found good soubrette material in the ranks of the merry burlesques.

RENTED.—Notwithstanding Frank L. Gardner's efforts to get the Chestnut Street Theatre, Mr. McConnell has rented it to another party.

FROHMAN.—Dan Frohman has been enjoying a ten days' vacation in the West, spending most of his time in Chicago. He will return on Saturday.

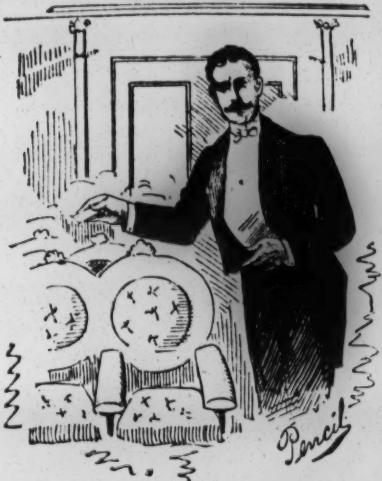
DROUN.—Frank H. Drouin has been engaged as the press agent of the Great American Casino, under Atkinson and Gilbert's management, in Boston.

CAZARAN.—Mr. Cazaran is secluded from observation just now. He is busy adapting a play by d'Ennery, which will probably open the next regular season at the Union Square.

THORNE.—Charles R. Thorne has finally severed his connection with the Union Square. His means are ample; he has earned a vacation, and will probably go abroad, or to California.

SHAW.—Mary Shaw, of Fanny Davenport's company, has been playing leading juveniles the past season with excellent success. She will appear

The Usher.



In Ushering
Mend him who can! The ladies call him, sweet
—LOVE'S LABOR'S LOST.

"Are newspaper men sent to the theatre to 'guy' or to criticise plays?" That was what I overheard a dainty little woman ask of her escort Monday night at the Union Square. The gentleman confessed that he didn't know and the conversation was turned into other channels. But the young thing's question called my attention to the disgraceful behavior of a lot of critics who were engaged in the sport of poking fun at Darrell's dreadful play. I won't mention their names, because they're not college boys and no reasonable excuse could be advanced for their want of decency. There is a growing disposition on the part of these men to overstep the limits of their position and forestall their articles by audible comments from the parquet. Certain proprieties exist among all classes — even newspaper fellows shouldn't forget this when they mix with other people. If they must chatter and disturb the play, please, Messrs. Managers, put them up in the gallery along with the chaps who aren't supposed to know how to conduct themselves among civilized people.

During Booth's engagement I noticed a disposition among the audience to receive the tragedian's efforts with wrapt attention, seldom breaking forth into loud applause until the close of the acts. Even the gallery became subdued when they found their hearty rounds strangled in the birth by low hisses from below stairs. Two theories account for this new fad. Either the people in the parquet were so eager to catch every syllable Mr. Booth uttered that the noise of clapping hands was distracting, or society has tacitly agreed to restrain the natural enthusiasm created by a great artist's acting. I am inclined to accept the former reason; but, whatever the cause, it is a bad practice, which, if encouraged, will rob the player's art of much of its attractiveness. The audible approbation of the public is not only pleasing but essential to the artist. In an admirable little book, published last year, Coquelin of the Comedie Francaise says: "The actor's statues perish with him. Nothing remains of them but traditions — sometimes too flattering, but more often not sufficiently so. I repeat it, this is the misfortune of our art: it cheats us of that supreme consolation of unappreciated genius, the appeal to posterity. However, misfortune though it be, it is no degradation. We are to be pitied for it — that is all. Love us the more for it, dear, charitable public, since you are at once our present and our future, and our immortality dies with the echo of your applause!"

Coquelin writes truly, and the American public, which is at heart generous and considerate to a fault, should not be chary of marks of approval when sufficient cause is presented. Someone drew Mr. Booth's attention to the great compliment conveyed in the hushed intensity with which the people last week hung upon his words. "I watched them to night," said this friend, "when you played the terrible last act of *The Fool's Revenge*. Contrary to custom, they sat transfixed, and not a hand was heard until the reaction took place after the fall of the curtain, when they called you before the curtain five times." "That is it," said Mr. Booth; "their silence scarcely gave me time to recover my breath after the principal points." I felt like going down to the footlights and saying, 'Ladies and gentleman, if you are pleased with my acting, do help me with your applause!'

On the other hand, the most beautiful woman and greatest actress of recent years, Adelaide Neilson, a short time before her death told me that she was never so inspired as when her audience concentrated upon her that profoundly still regard. One night at Booth's I saw her in the wings. Her graceful figure was clad in Viola's disguise. She had just finished the familiar speech beginning "My lord, she never told her love," and not a single sound followed her exquisite delivery of the lines. I expressed astonishment at this. "Wait a moment," said she. A terrific burst of shouts and applause proceeded from the audience. Viola was obliged to go on in response to a great recall that came fully three minutes — and you know how long that is in a theatrical performance

—after the occasion of it. "There!" she exclaimed, when she stood before me again, flushed and happy. "Wasn't that better than if they had disturbed me and the other actors directly after I had finished speaking?" Poor Neilson! of what does the adulation of the people avail her now? Coquelin says truly, indeed — Viola, Juliet, Cymbeline, Beatrice, Julia and Pauline — all these statues that were so fair to look upon perished with her. The actor's reward is ephemeral. Let the public stint not in awarding it while they may.

In Selma, Alabama, an incident recently happened which illustrates the remarkable candor of Southern hotel-keepers. John McCullough's company stopped over night in Selma's best inn after their performance at the theatre. The temperature was very high, and John's artists suffered beneath the oppressive atmosphere that was the immediate cause of the thermometer's vagaries. At breakfast it was remarked by Mr. McCullough that one of the ladies looked extremely pale. He inquired regarding her health.

"Oh, I'm perfectly well, sir," responded the young lady. "The heat probably prevented your resting well — it annoyed me some, too," said the tragedian.

"Oh, no sir! It wasn't the heat."

erty man and head carpenter. Nobody would have known of this quiet little affair had not the recipients been discovered with the evidence in their hands. Mr. Booth will not be pleased to see an allusion to it in print, for he shrinks from notoriety of any sort; but I think there's no harm done if now and then his princely acts of kindness to those about him are given a little publicity, so that the profession may know more about this different great man's character than they do.

The other day Barton Hill met Ben Maginley, who was engaging a company to play with him in Mr. Hill's new play, *A Square Man*, over in Brooklyn. "Haven't you got a part in the piece for me?" Mr. Booth's leading man asked of the ex-Deacon.

"Well, I don't know; there's no part suitable for you except mine," replied Maginley.

"Give me that — it will do; I'm not particu-

lar during the Summer," said Hill with a cool shrug of his shoulders. The good ex-Deacon doesn't quite grasp his meaning yet.

It seems to be the proper thing just now for actresses' husbands to administer physical chastisement to their offending wives. The press of Cleveland is teeming

my warmest thanks, as a dramatist, for the earnest and effective work you are doing to protect our interests." Fred Marsden sends along a similarly encouraging letter in which he says: "Go on in your good fight against the play thieves! You have my best wishes for your success." These voluntary words of approbation from two of our leading American authors deserve my pledge that no stone will be left unturned to find a means of accomplishing the important work which THE MIRROR has set forth to perform. In our journalistic lexicon no such word as "fail" is to be found. Witness, the suppression of Mr. Salmon Morse's sacrilegious composition and the establishment of the glorious Actors' Fund.

Fay Templeton.

The young lady whose pretty face adorns this page of THE MIRROR is the most youthful and one of the most popular and successful prima donnas on the American stage. Not yet eighteen years old, she has taken rank with others who have been before the public for that number of years, and is now in the high tide of a most successful season at the Brooklyn Park Theatre, where her piquante impersonation of Bettina, in the *Mascotte*, is filling the house to overflowing nightly, many persons having to stand through the whole performance. Besides being young, Miss Templeton is bright and pretty, an

tempt at conferring a similar honor in the past.

After thoroughly resting, Mr. Booth will pass a few days with his mother, who is in feeble health at Philadelphia. Then he goes to visit the poet, T. B. Aldrich, in Boston. A summer residence which Mr. Booth is building on Indian avenue, Newport, will next command his attention. Just previous to his departure for England, a breakfast, similar to that of two years ago, will be given in his honor by many people of eminent literary and social position in this city, at Delmonico's.

An English troupe will be engaged to support Mr. Booth in the British provinces, where he will appear in three parts: Hamlet, Richelieu and Bertuccio. Don Caesar de Basan may possibly be acted to give the Englishmen a taste of our actor's comedy. About his re-appearance in London, THE MIRROR understands that nothing definite has been decided. It is possible another combination, with Henry Irving, at the Lyceum, may take place. In Berlin and other German cities, where Mr. Booth will act for a few weeks, Richelieu and Hamlet, solely, will be done, the tragedian speaking his native tongue and his company in German. Miss Taylor, a niece of the late Bayard Taylor, has just finished making the translation of the two plays. Her work has been most carefully done. After his professional engagements are finished, Mr. Booth will take a leisurely trip over familiar ground in Europe for rest and pleasure. His stay abroad may last three or two years, according to his fancy.

The Actors' Fund.

MISS DAVENPORT'S PERFORMANCE.

Fanny Davenport will devote her entire share of next Wednesday's matinee at the Grand Opera House to the Actors' Fund. Messrs. Poole and Donnelly, having already contributed to the object the gross proceeds of their performance on Actors' Fund Day, do not feel called upon to give up their percentage of this performance; so the amount raised will be the result of Miss Davenport's own personal efforts. This lady has always manifested a lively interest in the matter. At the time the subject was first proposed, in the columns of THE MIRROR two years ago, she expressed herself as willing to assist the project, and before anyone else took active steps this Spring she announced her intention of giving this performance at the Opera House during her engagement. Although the general benefits have taken place she keeps her promise, and generously sets aside her share of the sum realized by a regular Wednesday matinee. This is noble, and, combined with the motive and splendid programme arranged, should suffice to pack the theatre from parquet to ceiling. Miss Davenport will appear in her great characterization, Leah, with a cast that ought to be memorable from the names included in it.

Leah.....Fanny Davenport
Rudolph.....George Clarke
Nathan.....Frederick Paulding
Father Hermann.....Charles Fisher
Lorenz.....Harry Pearson
Ludwig.....Harry Hawk
Lena.....Miss Mary Shaw

We hope to see this performance patronized as its merits deserve.

PLANS FOR ORGANIZATION.

When a reporter called on A. M. Palmer yesterday, that gentleman stated that the good effects of the establishment of the Actors' Fund were already being felt. Several persons are on the list and are being helped all the time. A temporary rule has been established that no relief shall be granted an applicant unless upon the recommendation of two managers who were interested in raising the Fund. This rule is only a safeguard thrown around the distribution of the Fund under the present imperfect organization, and as the names of applicants for and recipients of relief are not made public, no one need feel backward in securing the endorsement of the two managers, whose duty it is to investigate a case before they command the relief.

The Committee on Organization met on Thursday of last week, but adjourned until Sunday night, when a report was prepared and will be submitted to a full meeting of managers next week. A publication of the details of the plan agreed upon by the committee is withheld at their request; but it was decided upon that the Fund to be incorporated, and that the incorporators shall be all of the managers and actors in the country who can be brought in. This list will comprise three or four hundred names, and the articles of incorporation will be made so broad and democratic that every person connected with the profession will be enabled to "come in" and receive the benefits of the Fund.

A public mass meeting of the profession at large is suggested, and the time for such a meeting is named as the last week in June, when the city will contain more professionals than at any other season. This is a very good idea, and one that seems to be favored among the people generally. It is proposed at that meeting to allow every voice to be heard, and every suggestion to be discussed, pro and con. What will be done, will be done for the best, and the profession can rest assured that their interests will be carefully looked after.

Manager Harris, of the Sixth Street Museum, Pittsburg, is in the city, looking up curiosities.



FAY TEMPLETON.

"What was it then?"

"It was — and the actress modestly blushed — 'it was all on account of the bedbugs, sir.' The proprietor of the hotel, who had been walking up and down in his shirt sleeves beside the table, watching every mouthful that his guests partook of, and occasionally reaching out and helping them to something, as country innkeepers frequently do, was arrested by the last remark.

"Bedbugs!" he exclaimed, "who said bedbugs?" The actress explained how she had been devoured by those pestiferous domestic animals.

Boniface scratched his head thoughtfully and dreamily murmured, as he removed a raven lock from McCullough's butter-dish, "They're out early this Spring." Only this and nothing more.

Two actors were leaving Booth's Theatre Saturday just after the matinee performance, when they discovered three men comparing notes — \$100 notes. "Where did you get all that money?" sternly asked Barton Hill, who was one of the actors.

"Mr. Booth gave it to us!" they shouted. "God bless him! We're going out now to drink his health — won't you join us?" The actor could not refuse this plea, and they pledged a bumper to the noble tragedian who had unostentatiously shown his appreciation of the services of his prompter, prop-

er with the cowardly assaults of Richard Foote upon Lillian Cleves, and the Boston papers wax indignant over a similar eccentricity practiced by H. C. Froom on the person of Rose Stella. The law is supposed to protect women from the brutality of their husbands; but what law is there to protect the stage from the disgusting discredit such wretches as Footh and Froom bring upon it?

The unconscious humor of the program must would make a volume. There were one or two examples in the Union Square house bill Monday night. "Mile. LeGrande," said one paragraph, "is an emotional actress of a high order of merit. She has appeared with most gratifying success in the principal London and Parisian theatres, and recently obtained the unanimous endorsement of press and public for her artistic representation of Camille in JERSEY CITY!" The same house bill is authority for the statement that Solange had been "approved" by Manager Palmer. Hum!

Kind words are always cheering, and the encouragement of the people for whom THE MIRROR labors is always welcome. In regard to the fight against the play thieves, and my determination to secure proper legislation for the protection of dramatic works, Hanson Howard writes: "Let me give you

accomplished soubrette, and the possessor of a very musical and strong mezzo-soprano voice. In style and presence she suggests Lotta, Annie Pixley and Aimes. Without in the least being an imitation of any one of these three popular artistes, she combines the more popular qualities of the three, with a natural ability and individuality of her own that makes her "the only Fay."

Her father and mother have long held honorable places on the stage, and have evidently transmitted to Miss Fay, their daughter, much of their talent. The success of their past forty weeks' season has been phenomenal. Return dates have been made at every place where the company has appeared.

The season will close June 1, when Miss Templeton will take a much needed rest and prepare herself for new operas to be added to her repertoire next season.

Mr. Booth's Movements.

Monday night a number of Edwin Booth's personal friends gave him a supper at Delmonico's. The entertainment was of an informal character. A magnificent floral piece in the shape of a booth was presented to the actor. Another evening this week he will meet a number of people at dinner at the house of John Jacob Astor, a gentleman who warmly admires Mr. Booth's genius, and who has prevailed upon him to accept this invitation after many ineffectual at-

PROVINCIAL.

CONTINUED FROM SEVENTH PAGE.

A full new company announced for this week, including the Four Comets, Hanley, Manning and Williams and Williams.

Items: Pirates and Pinafore at Lincoln Hall April 28 and 29 drew well. Herndon Morrall shows great improvement. He appears at a concert at same place May 3. He will probably accept an engagement with the Boston Ideals next season.—World's Museum at Odd Fellows Hall draws crowds.—Mine Gerster and Miss Kellogg received much social attention during their brief stay.

ILLINOIS.

DANVILLE.

Lincoln Opera House (Leslie Davis, manager); Rooms for Rent April 28. Charlotte Thompson (benefit for G. A. R.), billed for 4th.

JOLIET.

Opera House (E. S. Barney, manager); King and Castle's Comedy company billed for April 22, canceled on account of a small pox scare. Haverly's Strategists comes 6th, for benefit to Manager E. S. Barney.

ROCKFORD.

New Opera House (J. P. Norman, manager); J. Z. Little here in Against the World April 17 and 18 to fair business.

SPRINGFIELD.

Chatterton's Opera House (J. H. Freeman, manager); Smith's Two Orphans company April 20 and 21 to a slim house. Geo. H. Adams 23d to a good house. John McCullough in Virginia April 25th, and the Gladiator 26th to large audiences. Booked: Hyde and Behman's Specialty company 28th; Haverly's Strategists 4th, playing for Manager Freeman's benefit; Little Corinne 5th and 6th; Joe Jefferson 10th; the Ushers' benefit 11th, with Rooms for Rent as the attraction; Leavitt's Minstrels 15th.

INDIANA.

LAFAYETTE.

Grand Opera House (F. E. D. McGinley, manager); Rial's U. T. C. April 24 to poor business. Hyde and Behman's Specialty company 25th to good business. Booked: Ellsler-Couldock Hazel Kirke company 4th; Charlotte Thompson in Jane Eyre 5th.

Arena: Maybury, Pullman and Hamilton's Circus gave a very fair performance to crowded tents April 26; Coup's Circus comes 26th.

INDIANAPOLIS.

Grand Opera House (J. B. and G. A. Dickson, proprietors); Lawrence Barrett all the week to crowded houses. Coming: Charlotte Thompson, 1st, 2nd and 3rd, in Princess George, Miss Multon and Jane Eyre; Charles E. Ford's Comic Opera company, presenting Billie Taylor, Manola and Palestine, 4th, 5th and 6th.

English's Opera House (Will E. English, proprietor); Jay Rial's U. T. C., April 27, 28 and 29, to good business. Nothing billed for the coming week.

Bijou Theatre (Robert Smith, proprietor); The attractions were sufficient to draw good houses during the entire week. Minnie Oscar Gray, supported by W. T. Stephens, in Saved from the Storm, 1st.

Zoo Theatre: A good bill was presented to the patrons, who justified their appreciation by turning out in full force and filling the house. This week, Murry and Murphy, Maloney and Gray, and Ella Morton, will be the principle attractions.

Arena: Coup's Circus, April 26, to large audience. Those who attended are not enthusiastic in their praises of the performance. It seems to be what is left of last year's show after a hard winter.

Items: R. L. Smith and Chas. Yale, of the Bijou, take a benefit the 5th.—The Elks gave a complimentary social evening of April 30, to the members of the Lawrence Barrett and Charlotte Thompson companies.—Will E. English will undoubtedly receive the Democratic nomination for Congress.—Lawrence Barrett's Pendragon received a flattering reception Saturday night. The actors were called before the curtain after every act.—Chas. Sivalls is in the city arranging for the appearance of Cole's Circus, 10th.—Genevieve Morris, of this city, has accepted an offer from Robson and Crane for next season.

NEW ALBANY.

New Albany Opera House (J. Harbenson, manager); Baron Seeman in sleight-of-hand April 18 to slim house.

Crystal Palace (J. Slider, manager); Good variety performance. Paul Dresser left here Monday for Evansville.

PERU.

Concord Theatre (L. M. Clark, manager); Charlotte Thompson 27th in Jane Eyre, to good house.

Item: Batcheller and Doris' Circus comes 24th.

RICHMOND.

Grand Opera House (Dobbins Bros., managers); Wilbur's Opera company returned April 25, giving The Mascotte, together with popular gems from Olivette. House packed. The Colonel 3d.

TERRE HAUTE.

Opera House (H. M. Smith, manager); Jay Rial's U. T. C. April 25 and 26, to fight business. Harry Weber in Nip and Tuck, 29th, to fair business. Booked: Eric Bayley's Colonial company, 3d. Hazel Kirke company No. 1, 5th.

Arena: Coup's show, to large business, 27th.

IOWA.

BURLINGTON.

New Opera House (George A. Duncan, manager); The advent of B. W., P., and W.'s Minstrels April 24 brought out a fine audience; there was at least \$350 in the house. T. W. Keene as Richard III, 28th, was greeted by a large audience; every seat in the house was taken, and many occupied camp chairs. Attractions to follow: Haverly's Strategists 29th, for Manager Duncan's benefit. A large advance sale gives assurance of a rousing house. Lawrence Barrett appears in Pendragon, 1st. An excursion train will be run from Monmouth, Ill., the home of Mr. Wm. Young, the author of Pendragon, to accommodate the numerous friends of that gentleman, who are anxious to witness the performance.

Grimes' Opera House, (R. M. Wasburn manager); No performance past week and no early bookings.

Item: The firm of Barlow, Wilson, Primrose and West will cease with the close of their present season. Barlow and Wilson will associate themselves with George Thatcher, of Philadelphia, and organize a company to go on the road in the fall. Primrose and West will also organize a minstrel company.

KOKUK.

Kokuk Opera House (D. L. Hughes, manager); McCullough in Virginia April 21, to a crowded house. Performance excellent throughout, the support being good in every respect. B. W., P. and W.'s Minstrels to standing room only 25th. Booked: Mitchell's Pleasure Party 28th; Thomas Keene 29th; Corinne Merriemakers 11th; Leavitt's Minstrels 17th.

COUNCIL BLUFFS.

Dohany's Opera House (John Dohany, manager); Haverly's Strategists came April 22 to good business. Leavitt's Rents Minstrels 26th to crowded house. B. W., P. and W.'s Minstrels are booked for 4th; Remenyi Concert company 12th, 13th and matinee; eve of 13th at Glenwood.

DUBUQUE.

Opera House (Duncan and Waller, managers); Coming: Jane Coombs in Romeo and Juliet 3d; Willie Edouin's Sparks 8th.

Item: E. A. Owens, a former representative of THE MINOR, is in the city, managing Matilda Fletcher, lecturer.

DES MOINES.

Moore's Opera House (W. W. Moore, manager); Oscar Wilde lectured April 26 to fair business.

Academy of Music (William Foster, manager); Haverly's Strategists April 26 to large house.

Item: Sells Brothers' Circus is billed for 19th; Coup's Circus 20th.

DECORAH.

Steyer's Opera House, (Joe Steyer, proprietor; Stewart Bailey, manager); Frank Cotton and company, to fair business, April 24, 25 and 26. Booked: Hyers Sisters Combination, 2d. Little, 19th.

MARSHALLTOWN.

Woodbury Opera House (Leon Goodwin, manager); Duprez and Benedict's Minstrels April 27. Mitchell's Pleasure Party in Our Goblin 29th. Willie Edouin has applied for dates.

OTTUMWA.

Lewis Opera House (R. Sutton, manager); Mitchell's Pleasure Party April 26 to good business. Haverly's Strategists 27th, for Manager Sutton's benefit, to large house.

Items: W. C. Coup's Circus comes 23d.—At the close of the second act of the Strategists, Manager Sutton was called before the curtain and presented with a very handsome gold headed cane from his friends. The presentation speech was made by Hon. R. L. Tilton.

KANSAS.

LEAVENWORTH.

New Opera House (D. Atchison, manager); Sparks by Willie Edouin's company played here April 26 to large audience. Booked: B. W., P. and W. Minstrels 2d.

TOPEKA.

Crawford's Opera House (Lester Crawford, manager); Booked: Smith's Two Orphan company 1st and 3d; Leavitt's Minstrels 3d; Frank E. Aiken combination 4th, 5th and 6th.

Theatre Comique (W. M. Hawkins, manager); Good bill presented nightly. Business continues large.

KENTUCKY.

PARIS.

Items: Sells Bros.' Circus gave two performances April 25 to large audiences.—James M. Thomas, of this city, will build a new opera house. It will be an elegant structure, he claims.

MAINE.

BANGOR.

Bangor Opera House (Frank A. Owen, manager); Demann Thompson 1st, had a very large advance sale. Crowded house assured. Booked: Charles Postelle as Mrs. Partington 6th, matinee and evening. Salsbury's Troubadours in The Brook and Greenroom Fun 12th and 13th. F. S. Chanfrau and wife 15th, 16th and 17th. Joe Jefferson as Rip at matinee 27th, and Bob Acres in the evening.

PORTLAND.

New Portland Theatre (Frank Curtis, manager); Collier's Banker's Daughter April 24 and 25 to good business. Den Thompson, 28th and 29th, to packed houses.

Items: M. B. Snyder and his charming wife, Rose Graham, who are members of Collier's company, were warmly welcomed by their numerous friends here.—There is a possibility of our having the Strakosch Italian Opera company next month.—Mr. Tilton, of the Banker's Daughter company, says he met the same proprietor in the same hotel at Belfast, Me., that he met there thirty six years ago, and recognized him.

MARYLAND.

HAGERSTOWN.

Academy of Music (Edward W. Mealey, manager); Madison Square theatre company No. 3, presented Hazel Kirke April 26, to standing room only.

MASSACHUSETTS.

CHELSEA.

Academy of Music (J. B. Field, manager); Hague's British Minstrels April 24. Pleaseing performance to very light house. A very unfortunate happening as it is a first-class show. Raymond 27th. Stormy weather prevents a large attendance, though advance sale was good. Booked: Salsbury's Troubadours 8th; Jefferson 17th.

FITCHBURG.

Opera House (A. Whitney, proprietor); The World by the Boston Theatre company April 25. The company did fairly, seeing that the stage was so small for such a piece. Fair house. Danites 29th—G. T. Ulmer, manager. Good house. Booked: Denman Thompson 13th.

LEWISTON.

Music Hall (Charles Horbury, lessee and manager); Muldoon's Picnic April 27 to big gallery.

LOWELL.

Music Hall (Simons and Emery, lessees); Charles Postelle as Mrs. Partington April 29 to moderate business. The aesthetic lithographs of Tony Pastor now fill the shop windows, and his many friends will crowd the house 3d. Booked: Maggie Mitchell 11th.

Huntington Hall (H. A. Rugg, manager); Anthony and Ellis' U. T. C. had a crowded house April 22.

LYNN.

Music Hall: Kellogg Brignoli Concert company April 23 to a slim house. John T. Raymond in Fresh 25th to light business. Anthony and Ellis' Uncle Tom party 29th to immense business. Pretty little May Hillman as Eva won the hearts of the vast audience, and was the recipient of many beautiful floral tributes. The little lady is a resident of this city. She no doubt has a bright future before her. Fisk Jubilee Singers

30th. Coming: Salsbury's Troubadours 10th; Maggie Mitchell 13th.

NEWBURPORT.

City Hall (George H. Stevens, agent); Kellogg-Brignoli Concert company, under G. A. R. management, April 22, to fair business only. The Professor, under G. A. R. management, 24th, to light business. Atkinson's Jollities, under G. A. R. management, 28th, to immense business. Coming: Denman Thompson, 4th; Salsbury's Troubadours, 9th.

NEW BEDFORD.

Grand Opera House (A. S. Anthony, manager); The Banker's Daughter was fairly produced by Collier's Union Square Theatre company April 27, to a \$300 house, which would have been much larger but for a very severe storm. John T. Raymond came with Fresh 29th and drew a large business. Salsbury's Troubadours in their new play, Greenroom Fun, come 4th. The Colonel 8th. Maggie Mitchell, underlined for 15th, has decided to change date to next season, and closes at Lawrence 13th.

PITTSFIELD.

Academy of Music (C. P. Upson, manager); Rice's Surprise Party April 26 in Evangeline, to fair business. George Holland in The Colonel 28th to good business. Mr. Holland as the Colonel was excellent and won much applause. Booked: Professor 3d; Barry and Fay's Muldoon's Picnic 8th.

TAUNTON.

Music Hall (A. B. White, proprietor); Hague's British Minstrels, April 26, to a large house. Booked: Collier's Banker's Daughter combination, 4th.

WALTHAM.

Music Hall (R. B. Foster, manager); Denman Thompson, April 24, under the management of H. C. Hall, drew the largest house of the season. Banker's Daughter, 26th, to good business.

MICHIGAN.

DETROIT.

So dull a week as the past in theatrical matters hardly calls for notice. At Whitneys, C. A. Smith (Boston Smith) has presented his double-headed U. T. C. to fair sized houses; two Topays, two Marks and two Jackasses were the attractions. This week Haverly's Opera company will give Patience three nights and Mascotte remainder of week.

Detroit Opera House: Closed until Friday when Border Belles, a comic (?) opera by two Detroiters, was given for the first time; as usual in such entertainments, the company enjoyed the play more than the audience; the music was too elaborate and fussy—not lively and catchy enough for a comic opera; the text may have been funny, but I could not swear to that. This week, Stevens' Jolly Bachelors Tuesday and two following nights; John McCullough on Friday and Saturday nights and matinee, presenting Virginia, Iugomar and Gladiator. This engagement closes the season, and Brooks and Dickson's control of the house.

Park Theatre: Frank Frayne filled the stage with gags and the audience with delight as Mardo the past week. This week an old company will be on hand.

Items: Lielinski, who though a clever musical critic and under the non de plume of Wotan, writes the critiques in Chaff, which are the best of any of our papers, uses his position too much to feed taffy to aforementioned Lielinski, and to running down a far better musician, namely, Streletski.

GRAND RAPIDS.

Powers' Opera House (W. H. Powers, manager); Frank Mayo in Davy Crockett April 25 to good business. Bartley Campbell's Galley Slave company 26th to a fair house; the company is a good one, and gave a satisfactory performance. Booked: McCullough 1st; Robson and Crane 2d; Haverly's Strategists 8th; Pathfinders 9th; Haverly's Opera company 11th.

KALAMAZOO.

Academy of Music (John V. Redpath, manager); Will open 8th, with John McCullough in Virginia. Booked: Haverly's Opera company in Patience 12th.

Kalamazoo Opera House (Chase and Solomon, managers); Campbell's Galley Slave company April 24 to fair business. Booked: Kennedy Family in Songs of Scotland 3d; Fisk Jubilee Singers 4th and 6th.

LANSING.

Buck's Opera House (M. J. Buck, manager); Charlotte Thompson in Jane Eyre to good house. Fisk Jubilee Singers April 25 and 26. Booked: McCullough 9th; Flash Combination 18th; Danishes 23d; Lee and Rix will close the season here playing A Celebrated Case the 30th and 31st and June 1, during the Spring fair.

MINNESOTA.

ST. PAUL.

Opera House (Charles Hains, manager); Robson and Crane opened April 27 with Our Bachelors to a crowded house. A brilliant and appreciative audience greeted them. Sharps and Flats 28th, and Our Bachelors and Forbidden Fruit 29th. Willie Edouin's Sparks 1st to 3d.

MISSOUR

THE NEW YORK MIRROR.

11

closes her very successful season June 3.—Joseph Jefferson was pleasantly entertained by the Press Club April 27.—The regular season closes at both houses this week.

COLUMBUS.

Comstock's Opera House (F. A. Comstock, Manager): Boston Ideal U. T. C. did a good business April 24 and 25. Rooms for Rent did very well 26th and 27th. Harry Meredith in Ranch 10—a very sensational border play—seemed to please his audiences 28th and 29th. This week: Oscar Wilde will talk about Art Decoration 3d; Haverly's Consolidated Minstrels 4th; Eric Bayley's Colonel 5th and 6th.

Grand Opera House (Col. Theo. Morris, Manager): Closed all week. Billed: Ford's Opera company 2d and 3d in Manila, Bilee Taylor and Olivette.

FINDLAY.

Davis' Opera House (J. C. Bushon, secretary): Tony Denier's H. D. company April 27 to standing room only. Booked: Howarth's Hibernica 4th; George H. Adams' H. D. company 11th; Harry Webber in Nip and Tuck 23d. Lillian Cleves canceled date of 3d.

TOLEDO.

Wheeler's Opera House (G. J. Whitney, Manager): Charlotte Thompson gave her new version of Jane Eyre to a fair-sized and well pleased audience April 26. This is Miss Thompson's last appearance previous to her two-year tour of the world. Oliver Doud Byron in Across the Continent 27th, to a large house. The feature of the week, however, was the appearance of Haverly's Opera company 28th and 29th in Patience and the Mascot, both operas being presented in an excellent manner. Emma Howson, the soprano of the company, though suffering from a very severe cold, showed herself to be possessed of more than an ordinary degree of talent. W. H. Seymour's Buntorne and Lorenzo were more than good, and the scenery and costumes were magnificent. Taken altogether, it was the finest rendition of these operas we have seen this season. Hazel Kirke is billed for 2d; Boston Ideals 3d, Robson and Crane 4th, Kentz-Santley company 5th.

Items: Aldrich and Parsloe, booked for April 24 and 25, canceled.—Geo. W. June, at present business manager of Charlotte Thompson, will go into the excursion business during the Summer season.—Sam P. Cox was in town 26th en route to Chicago in the interest of the Kirsch's who are negotiating with parties there for a garden in which to produce musical and spectacular attractions this Summer.—Thos. F. Shea, agent Robson and Crane, Ben Stern, agent Eric Bayley's Colonel, and Fred, McCleay, J. H. Haverly's secretary, were in the city 28th.—Haverly's Opera company open the new Academy of Music in Kalamazoo, Mich., 12th. Manager Paul tells me he has received a large certainty for opening the house. The company begins a two weeks engagement at Oakland Gardens, Boston, June 13, closing their season 24th.—Charlotte Thompson leaves for Australia in January.—Batchelor and Doris' circus comes 18th.

URBANA.

Bennett's Opera House: Oliver Doud Byron's Across the Continent April 25 to big house. Lee and Rix combination in A Celebrated Case 27th to a miserable house.

YOUNGSTOWN.

Opera House (W. W. McKeown, manager): George S. Knight April 23 to good business. Booked: Hazel Kirke 1st; Wilbur Opera company 4th; Danicheff's combination 8th.

PENNSYLVANIA.

ALLEGTON.

Academy of Music (G. C. Aschbach, manager): A party representing themselves as the Union Square company gave a very fair rendition of A Celebrated Case April 25th to fair business. Fay Templeton's Opera company 28th and 29th to packed houses. Olivette and Mascotte were presented to thoroughly delighted audiences. The Hoey and Hardie combination 11th. This closes the bookings for the season up to time of writing.

Items: Julia Hunt has canceled date. Barnum's paste brigade were here during the past week billing for 11th.—Fay Templeton was booked to appear at the Academy, Reading, 29th, but our people were so delighted with Olivette and were so anxious to see The Mascotte, that the manager was induced to cancel Reading date and remain with us the 29th. Receipts for the two performances nearly \$1,000.

BRADFORD.

Wagner Opera House (Wagner and Reis, proprietors): Mr. and Mrs. George S. Knight presented Baron Rudolph April 27, drawing a large audience.

Items: Col's Circus drew out a large crowd evening of 28th. No afternoon performance was given.—Forepaugh's Circus is billed for 11th.

EASTON.

Opera House (W. M. Shultz, manager): Alex. Cauffman in A Life's Mistake to very unsatisfactory box office receipts April 24. Jarrett and Palmer's U. T. C. company 28th to slim audience. Booked: Equine Paradox 1st and 3d; Carncross' Minstrels 4th.

Arena: Barnum's Circus is billed for 11th.

LANCASTER.

Fulton Opera House (B. Yecker, proprietor): A fair at this place barred theatricals the last week. Coming: Thatcher's Minstrels 5th; Hoey and Hardie 9th; Carncross' Minstrels 10th; Adams' H. D. 18th.

Arena: Forepaugh's Circus showed April 24 to very big business.

MAHANOY CITY.

City Hall (C. Metz, proprietor): Coleman Musical Family in concert comes 13th and 15th. Manager Metz has purchased two hundred new opera chairs, and proposes to convert the Hall into an opera house this Summer.

MEADVILLE.

Library Hall: University Singers April 26 to good house.

Opera House (H. M. Richmond, manager): Booked: Kit Clayton in Two Orphans 2d; Edwin Lawrence's Danicheff's combination 4th; Wilbur Opera company in Olivette 6th.

Arena: Forepaugh's Circus is billed for 9th; Circus Royal 16th.

Items: The McNeil Sisters and Sam K. Hoddon Concert company have closed their season and are at home in this city.—George Marsh, acrobat, has joined the Big United States Show.

READING.

Grand Opera House (Geo. M. Miller, manager): Carncross' Minstrels come 3d.

Academy of Music (John D. Mishler, manager): Equine Paradox April 24, week, to large houses. Booked: George Thatcher's Minstrels 4th; Mr. and Mrs. George S. Knight 6th.

PITTSBURG.

Opera House (John A. Ellsler, manager):

The Hoey-Hardie company did a fair business last week. Child of the State, and The Priest's Vow were given during the week; both dramas were quite effectively rendered. Ranch 10 opened 1st to fair business, and was bolstered by the upper portions of the house. Frank Frayne 8th.

Library Hall (Fred A. Park, manager): One of the best minstrel entertainments ever given in this city, was that by Thatcher's Band last week; business large. Only a Farmer's Daughter, opened for a week, 1st, to good houses, and was well received. The Daniches, 8th.

Academy (H. W. Williams, manager): Pat Rooney's combination closed a large week's business April 29. The Big Four combination 1st, week; Langdon and Allison's combination 8th.

Harris' Museum (P. Harris, manager): Business still continues large; show excellent.

Fifth Avenue Museum (A. C. Hunker, manager): Business good; entertainment satisfactory to patrons.

Items: William Courtwright, late of Thatcher's Minstrels, joins Hague's Band, and will go with the latter to England.—S. H. Bartlett's Railroad Circus is billed in our surrounding small towns.—Forepaugh opens the Wilbur Opera company will shortly appear at Library Hall.—The attaché at Library Hall will have a benefit 4th.—The early disbandment of the Hoey Hardie company is looked for; internal dissension in the company and a lack of funds to properly carry on the enterprise, are the reasons assigned for the forthcoming dissolution.

Music Hall (M. H. Burgundy, manager): That bewitching artiste, Fay Templeton, appeared in Olivette 21st. The little lady not being known here the house was only medium; but she captured it from the start. We hope to be favored with a return visit. A rousing reception awaits her.

RHODE ISLAND.

NEWPORT.

Bull's Opera House (Henry Bull, manager): Anthony and Ellis' U. T. C. company April 26, with donkeys and bloodhounds in abundance, to good business. Collier's Banker's Daughter No. 1 gave a very good performance of that well-worn piece to a good house. It closes season at Utica, N.Y., 13th.

Items: Anthony and Ellis' U. T. C. company close season at Brooklyn 22d.—Oscar Wilde lectures at the Casino Theatre first week in June.

PAWTUCKET.

Music Hall (S. F. Fisk, manager): Cheek prices prevailing, the house was packed April 23 to witness Anthony and Ellis' Uncle Tom company. The Professor came 26th to paying business. John T. Raymond as Colonel Sellers 1st to fair business. Coming: Denman Thompson 6th.

WOONSOCKET.

Music Hall (S. C. Jameson, manager): Raymond in Fresh April 28 to good business.

Arena: Nathan & Co.'s Circus comes 5th.

TENNESSEE.

NASHVILLE.

Masonic Theatre (J. C. Milson, manager): Ford's Opera company in Mascotte April 21, Manola 25th, Bilee Taylor 26th, and Patience at matinee, to large and appreciative audiences. This is the last professional engagement of this season.

VIRGINIA.

RICHMOND.

Theatre (W. T. Powell, manager): Creston and Germayne, supported by a specialty company of sixteen performers, 1st and 2d.

Opera House (A. B. Deusberry, manager): Edwards closed April 29. Mary Whiting and Nelly Moran opened 1st. Business good.

WISCONSIN.

BELOIT.

Goodwin's Opera House (S. J. Goodwin & Son, proprietors): Keene in Richard III, to large house April 25. Frank Mayo comes 1st; Oakes Bros.' Minstrels 2d; Florence Herbert 15th to 17th; Barney's Minstrels 24th.

EAU CLAIRE.

Music Hall (L. Raines, manager): The Madison Square company appeared in Hazel Kirke, April 24, to packed house.

JANESVILLE.

Myer's Opera House (C. E. Moseley, manager): J. Z. Little in The World April 19 and 20 to fair business. With the exception of the "raft scene" it does not very closely resemble Colville's World. The company and the drama are both very poor, but the scenery is good. Thomas Keene in Macbeth 24th to big business. Hazel Kirke company, No. 2, 26th to good business. One of the finest entertainments that has visited us five years.

Items: Myers and Sharps' Big United States Circus left their Winter quarters in this city April 27. Open in Chicago 29th, and will exhibit there until 6th.—Owing to adverse criticisms in Chicago, the Jolly Bachelors have canceled 2d.—Frank Mayo has canceled 29th. Booked: Florence Herbert 15th to 17th; Barney's Minstrels 24th.

MILWAUKEE.

Grand Opera House (J. Nunnemacher, manager): Frank Mayo as Davy Crockett April 28 and 29 to good audiences. Laura Clancy rendered excellent support.

Academy of Music: Florence Herbert combination, assisted by Deakin's Liliputians, April 27, 28, 29 and 30 to light business.

CANADA.

BROOKVILLE.

Opera House (Geo. T. Fulpford, manager): Gus Williams in Our German Senator April 25 to good house. Rents Santley combination 26th to a large house. Booked: Baird's Minstrels 3d; Collier's Banker's Daughter 4th.

HAMILTON.

Grand Opera House (J. R. Spackman, manager): Haverly's Opera company in Patience April 26, to crowded house. Guernsey-Listerman Concert 28th delighted a \$300 house.

LONDON.

Grand Opera House (C. J. Whitney, manager): Haverly's Opera company presented Patience April 27 to a large audience. Booked: Leavitt's Rents Santley company 4th.

WATERLOO.

Grand Opera House (Geo. M. Miller, manager): Haverly's Opera company in Patience April 28, to crowded house. Guernsey-Listerman Concert 28th delighted a \$300 house.

DATES AHEAD.

Managers of traveling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

A. M. PALMER'S UNION SQUARE THEATRE CO.: Boston, 1, 8 weeks.

ANTHONY & ELLIS' U. T. C. CO., NO. 1: Baltimore, Md., 1, week; Washington, D. C., 8; Brooklyn, 15, week.

AUDRAN COMIC OPERA CO.: Philadelphia, 1, week; Baltimore, 8, week; Chicago, 15, week; Milwaukee, 22, 23, 24.

ACME OPERA CO.: New York, 1, week.

ACME COMEDY CO.: New York, 1, week.

ANNIE PIXLEY: New York, 1, week.

ADA GRAY: Baltimore, 1, week; New Haven, 8, 9; Columbus, 10, 11; Newark, 12; Zanesville, 13; Pittsburgh, 15, 1 week.

BOSTON THEATRE CO.: Springfield, 4, 5; Hartford, Conn., 6; Providence, R. I., 1, week.

BOSTON IDEAL OPERA CO.: Philadelphia, 8, week.

CHARLOTTE THOMPSON: Danville, Ill., 4; Lafayette, 5; Terre Haute, 6; St. Louis, 8, week; Cincinnati, 14, week.

COLLIER'S BANKER'S DAUGHTER CO., NO. 1: Montreal, Can., 4, 5, 6; Ottawa, 8, 9; Rockville, N. Y., 10; Syracuse, 11, 12; Utica, 13.

CORINE MERRIMAKERS: Springfield, 11, 5; Jacksonville, 8; Keokuk, Iowa, 11.

CROSSON'S CELEBRATED CASE: Meriden, Conn. 4; New Haven, 5, 6.

C. L. DAVIS (Alvin Joslin): Cincinnati, 1, week; Philadelphia, 15, week.

DENMAN THOMPSON: Newburyport, Mass., 4; Clinton, 5; Pawtucket, R. I., 6.

ERIC BAYLEY'S C. L. DAVIS CO.: Dayton, O., 4; Columbus, 5, 6; Toledo, 8, 9; Detroit, Mich., 10, 13; Chicago, 11, 15, week, and close season.

FAY TEMPLETON CO.: Brooklyn, N. Y., 1, week.

FAY TEMPLETON: Fond du Lac, Wis., 4; Sheboygan, 5; Appleton, 8; Chippewa Falls, 9; Eau Claire, 10.

FORD'S OPERA CO.: Columbus, O., 4, 5, 6; Chicago, 8, two weeks; St. Louis, June 12, for the Summer.

GUS WILLIAMS' CO.: Boston, 1, week; Philadelphia, 8, week.

HOOTON'S COMBINATION: Meriden, Conn. 4; New Haven, 5, 6.

JOHN W. KEENE: Belleville, Ont., 4; Ottawa, 5, 6; Montreal, 8, week.

ROOMS FOR RENT CO.: St. Louis, April 30, week; Cincinnati, 8, week. Close season.

STETSON'S IDEAL OPERA CO.: Boston, 15, two weeks.

SAM DEVERE (JASPER): Detroit, Mich., 1, week.

SALSBURY'S TROUBADOURS: New Bedford, Mass., 4; Newport, R. I., 5; Fall River, Mass., 6.

THOMAS W. KEENE: Bellville, Ont., 4; Ottawa, 5, 6; Montreal, 8, week.

WILBUR OPERA CO.: Youngstown, O., 4; Bradford, Pa., 3, 9; Ithaca, N. Y., 13.

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